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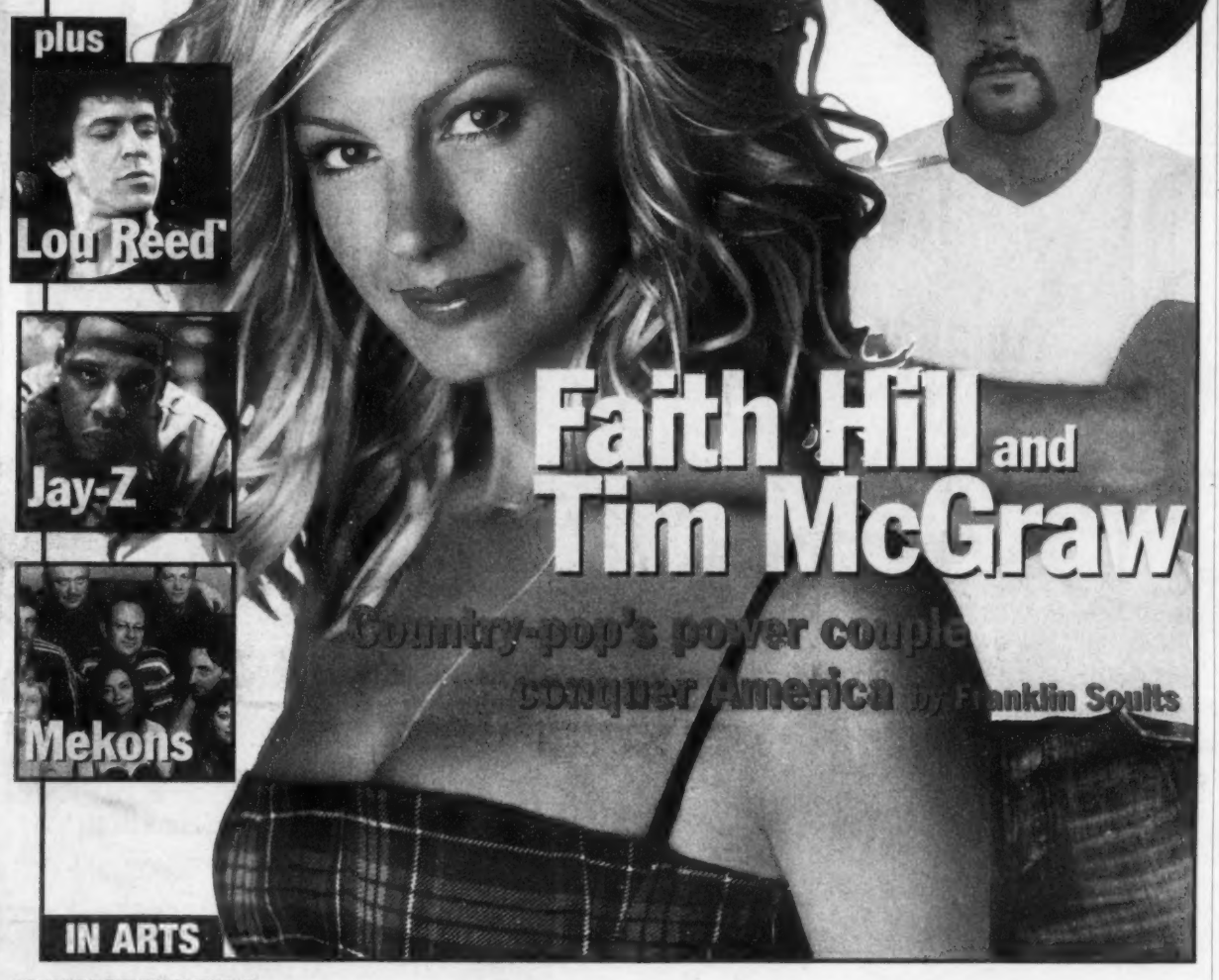

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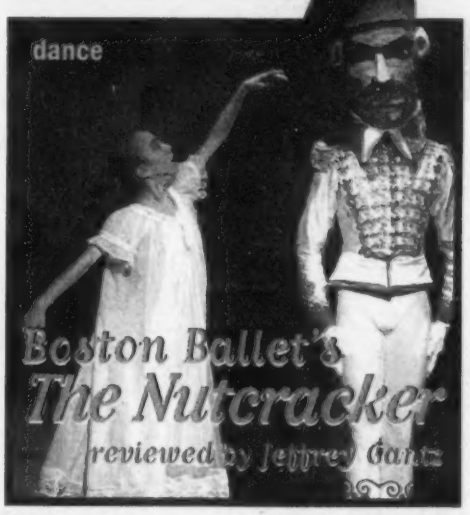

THE USA*

Kissinger is only the tip of the iceberg

Right-wing heroes staff the Bush administration

BY MICHAEL BRONSKI

WHAT'S WRONG WITH this country? The appointment of Henry Kissinger, a war criminal — well, an accused war criminal — to oversee a committee that will investigate national-security failures prior to September 11 is an international scandal, and only the *Nation* (as you would suspect) is paying attention. It's true that the *New York Times* offered tentative criticism of the appointment, claiming that Kissinger may be a "less than staunchly independent" figure to lead a stalwart investigation into failures that may have led to the terrorist attacks that brought down the World Trade Center and ripped a hole in the Pentagon. But our opinion makers have by and large paid scant attention to what may be — depending on what the investigation finds — one of the most explosive and debatable appointments Bush ever makes.

See **KISSINGER,** *page 22*

Henry the K

War criminal
Sowing death and destruction in Vietnam, Bangladesh, Chile, East Timor, and Argentina
PAGE 24

Sinister celebrity
TJI: A new generation discovers the aphrodisiac of power

On film
***The Trials of Henry Kissinger* reviewed in Arts**

* *United States of Amnesia*

TALKING POLITICS

Al Gore is toast

The public still doesn't like him. Democratic insiders have abandoned him. And *no one* believes the tune he's singing now.

BY SETH GITELL

DESPITE FORMER vice-president Al Gore's recent spate of publicity, his fate recalls the opening lines of Charles Dickens's *A Christmas Carol*. "Marley was dead: to begin with. There is no doubt whatever about that." Substitute Gore's name for Jacob Marley's and you'll get a sense of where the 2000 Democratic nominee is politically. His heavily promoted new book, *Joined at the Heart: The Transformation of the American Family* (Henry Holt), which he co-wrote with his wife, Tipper, is ranked 3065 on Amazon.com. Such titles as *Who's Sorry Now: The True Story of a Stand-Up Guy* (Dutton), a memoir by former *The Sopranos* actor Joe Pantoliano (1575 on Amazon's list), is selling more copies, as is Steven Emerson's anti-terrorist manifesto *American Jihad: The Terrorists Living Among Us* (Free Press), which is at 1386. (In a painful irony, a book about George W. Bush, Bob Woodward's *Bush at War* [Simon & Schuster], is second on Amazon's list.) Meanwhile, a slew of Democratic insiders, such as speechwriter and consultant Robert Shrum as well as Gore's former senior adviser Michael Whouley, have given up on him. Even his old pal, fundraiser Steve Grossman, is joining up with a political long shot, Governor Howard Dean of Vermont. In political terms, Gore is as dead as Marley.

It wasn't supposed to be like this, not for the politician who won the popular vote against Bush in 2000 and likely would have won in the Electoral College had not the justices of the US Supreme Court ruled against him. In the months after Bush was inaugurated, Gore established himself as a de facto government-in-exile — first quietly and then more

See **POLITICS,** *page 20*

Getting personal
See 'Out There,' page 14

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"Essentially, [John] Poindexter has become the information czar of homeland security, and the Pentagon now has access to the private e-mails, online communications, and personal finances of all United States citizens. Big Brother has met Google."

— Michael Bronski, News and Features, page 1

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contents

December 6, 2002

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Our "Picks of the Week" are Future Bible Heroes, Everclear, and CRASHarts' "Dance Straight Up!"; in "State of the Art," Ted Drozdowski gets us ready for the next production by performance-rock subversives the Bentmen; in "Next Weekend," Sean Richardson talks to rockers the Starting Line; in "Classical" David Weininger fills us in on the latest accolades heaped on Pierre Boulez; in "Museums & Galleries," Randi Hopkins talks to curator Sue Reed about the upcoming "Impressions of Light" show at the MFA; in "Theater" Iris Fanger explains the Arev Armenian Folk Ensemble; in "Performance," Ted Drozdowski talks with Jon Stewart; the Detroit Cobras come to T.T.'s; Mobius brings us the performance group Cave Dogs; Billy Joe Shaver comes to the House of Blues; El Vez comes to the Middle East; the Bread and Puppet Theater comes to the Zeitgeist Gallery; and in "Art News," artists Rigoberto Mena Santana and Barbara Kruger come to town.

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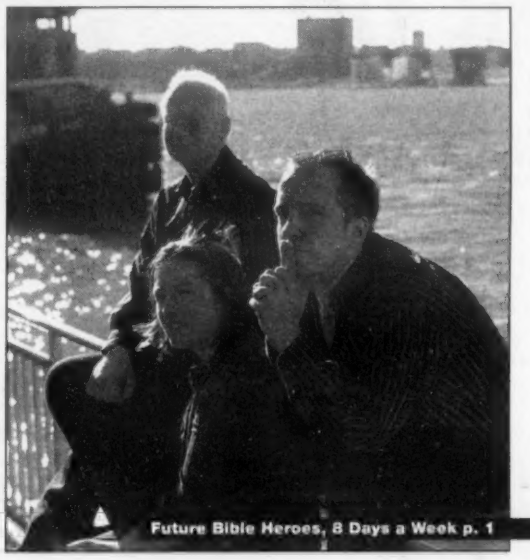
Future Bible Heroes, 8 Days a Week p. 1

Dining: In "Dining Out," Robert Nadeau has a Super time; in "On the Cheap," Elisabeth Townsend sees Stars; and in "Sipping," Nina MacLaughlin rolls out of bed and into brunch beverages at Cambridge Brewing Company.

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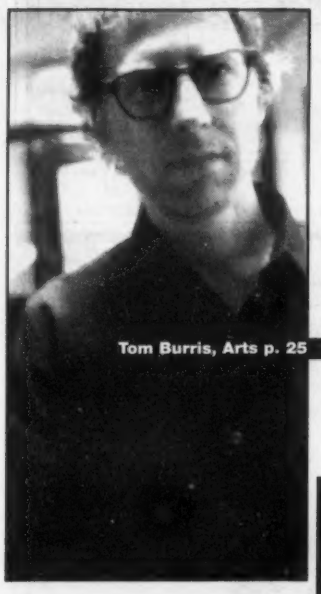
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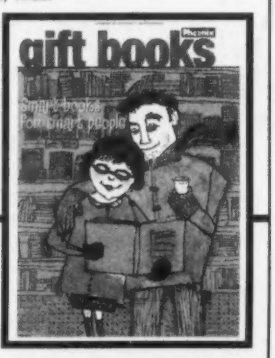
Are Faith and Tim the Bill and Hillary of country music? Franklin Soults looks at the chart-topping success of country's crossover king and queen.

Also: TV critic Joyce Millman says that *Boomtown* sizzles while *The Sopranos* fizzles; Jeffrey Gantz explains why Boston Ballet's annual *Nutcracker* is a blockbuster; Loren King says *The Trials of Henry Kissinger* struck a timely note even *before* Henry the K got his new job; Franklin Bruno follows the many years of indie-rock heroes the Mekons; Banning Eyre looks at the phenomenal influence of the just-reissued Nonesuch Explorer series of African recordings; in "Pop Rocks," Matt Ashare says that Lou Reed's second-most-notorious album is also his most apposite; Mike Endelman says that Jay-Z's new double album is too much of a good thing; Lloyd Schwartz gets a kick out of Marek Janowski's *Hänsel und Gretel* with the BSO; Mike Miliard says that Robert Coover's new novel is over-sexed; and in "Giant Steps," Jon Garelick looks — and listens — to a new combination of art and jazz at the Sert Gallery.



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In time for the season, our guide to photography books, party-food cookbooks, books on music, and award-winning tomes.

news and features

Kissinger is only the tip of the iceberg

by Michael Bronski **1**

A triumvirate of old evildoers — Henry Kissinger, John Poindexter, and Strom Thurmond — is back in the news again. Why isn't the press all over them?

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by Seth Gitell **1**

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Look who's back *by David Corn* 24

In what has to be its most cynical move yet, the Bush administration has appointed the master of secret government and covert operations to head the 9/11 investigative commission it never wanted to create. The claw of Henry Kissinger returns.

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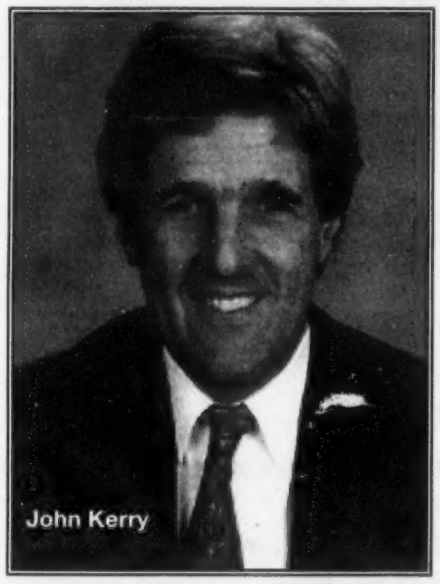
EDITORIAL

Memo to John Kerry: Be bold. Plus, what goes around comes around. Just ask Billy Bulger.

Speak up

THIS WEEK, Senator John Kerry took a major step toward making official his presumed bid for the presidency in 2004. He announced the creation of an exploratory committee to raise money for a presidential run. And as Seth Gitell reports this week (see "Kerry Tends to the Home Fires," This Just In, page eight), the senator is taking care of business at home with Democratic activists. As Kerry embarks on what is sure to be the political run of his life, the *Phoenix* has some advice for him: be bold.

The Democratic Party is as listless today as it was during the 1980s, when Ronald Reagan was president. The GOP played the Democrats for fools during the Homeland Security debate (see "War Games," Editorial, November 29, available at www.bostonphoenix.com). The midterm elections exposed the party as a home for simpering cowards unable to offer a much-needed critique of the president's war on terrorism. The party hasn't had much of anything to say about President George W. Bush's disastrously irresponsible, isolationist approach to foreign affairs during his first year in office. It hasn't slammed him for failing to capitalize on many citizens' desire to do something in the wake of 9/11 to make the country more secure. It's failed to offer a coherent critique of Bush's economic plan beyond whining that his tax cut equals welfare for the rich.

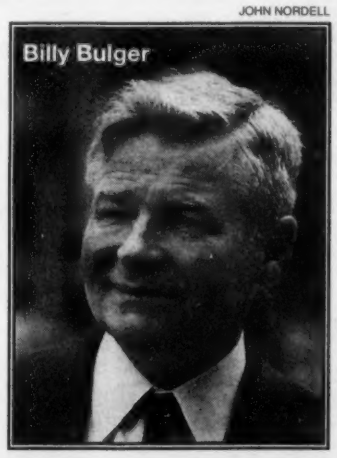

John Kerry

To date, Kerry has been one of the few leading Democrats to ask broad and probing questions. Now is the time to get specific. And Joe Klein's profile of the senator in last week's *New Yorker* suggests that Kerry has the imagination to pull it all together. "The administration mistakes tough rhetoric for tough policy," Kerry tells Klein. "They may gain short-term domestic advantage as a result, but they are damaging the long-term security of the country." He blasts Bush's isolationist approach to foreign policy in his first year in office. "One hundred and sixty nations spent 10 years working to get to a certain place, and the United States just stands up and dismisses it out of hand," Kerry says of the Bush administration's rejection of the Kyoto anti-global-warming treaty. "That makes us friends in the world?" And he accuses Bush of having made a crucial mistake after 9/11 by not urging the country to become less dependent on oil. One month after the attacks, when Bush was calling for Osama bin Laden's face to be put on a "most wanted" poster, Kerry, a decorated Vietnam veteran, was calling for a nationwide energy-conservation plan that would mandate the creation of more-fuel-efficient cars and a massive commitment to developing renewable sources of energy.

On Tuesday, Kerry gave a major economic address in Cleveland, in which he declared that the Bush administration had turned "fiscal responsibility on its ear." He noted that "lifetime savings have been wiped out by greed, bad judgment, criminal activity, and the natural course of economic cycles." Kerry should take it several steps further by paraphrasing Ronald Reagan. In his run for his party's nomination, the senator should ask voters, "Are you better off today than you were when Bush was elected? Is your retirement safe? Has your 401(k) grown? Will your children be able to afford college?"

In the year before the attacks, Kerry was one of a cadre of Democrats willing to criticize the Bush administration. Since the attacks, very few have been willing to do it at all. But if there is a loyal opposition in this country, it needs a voice. In running for president, Kerry can play that role. But he must be bold. If he wants to make a difference, Kerry has to be different from the other tired souls who pass for the hearts and minds of the Democratic Party. ■

HENRY KISSINGER is back in a big way. President Bush has named Kissinger to chair a commission that will investigate what, if anything, the government could have done to prevent the 9/11 terrorist attacks. Kissinger is, to put it mildly, a perverse choice for the job. He is viewed by many as a war criminal for his actions in Cambodia, Chile, East Timor, and elsewhere. (See page one for a guide to our Kissinger coverage in this week's issue.) As a result, Kissinger doesn't leave the country without first conferring with his attorneys. That's because a number of legal authorities elsewhere in the world would like to call him to account for his actions. To date, the slippery Kissinger, who still has friends in very high places, has been lucky enough to dodge such efforts. But his time will come.

JOHN NORDELL

Billy Bulger

Just ask William Bulger. The former Beacon Hill Senate president and current head of the public-university system in Massachusetts has been subpoenaed by a congressional committee investigating FBI corruption in its handling of mob informants. Bulger has been subpoenaed because he refused the committee's first request that he answer some of its questions. But now, if Bulger skips the hearing, to be held Thursday and Friday, he could be held in contempt of Congress, possibly fined, and (however unlikely) even jailed. If Congress takes this unusual route, the sentence could be appealed all the way to the US Supreme Court — an outcome none of the involved parties wants to see.

The committee wants Billy Bulger to reveal what he knows about his brother Whitey's relationship with law-enforcement officials. And it wants to know if Billy knows where Whitey is. On Tuesday, it was reported from grand-jury testimony (which was illegally and unethically leaked to the *Boston Globe*), that in a previous grand-jury hearing, Billy Bulger admitted to having advised his brother not to turn himself in to the FBI after he went into hiding to evade arrest in 1995. Have they been in touch since? Though on Tuesday Bulger said they haven't, we'd like these and other questions answered under oath and in the light of day.

But the big question everyone wants answered is this: how involved was Billy Bulger with his brother's criminal enterprise? During former FBI agent John Connolly's trial, testimony revealed that Billy Bulger asked Connolly to keep his brother "out of trouble." Should the statement be taken at face value? Maybe. But it may just as likely have had a deeper meaning. As Alan Dershowitz wrote in *Boston* magazine last July, it's entirely likely that Billy Bulger was the one calling the shots and that *he* made a deal with Connolly to keep Whitey out of jail. "I believed Godfather Billy made his homeboy Connolly an offer he couldn't refuse: cash, career opportunities, and other considerations in exchange for protecting his bad brother Whitey from the real cops," Dershowitz wrote.

It's plausible. And now we might get some answers. Most of Billy Bulger's powerful apologists are either dead or disgraced: Joe Moakley, Cardinal Law, Mike Barnicle. While few would not sympathize with the personal torments of having a brother as odious as Whitey, if Billy Bulger's hands are clean, then this is the time for him to say so clearly. But, if Bulger takes the Fifth Amendment during the hearings, as some believe he will, what will incoming Governor Mitt Romney think? How would it look to have the president of the state-university system first thumbing his nose at a congressional committee and then refusing to answer questions for fear he might incriminate himself with information about his murderous brother's activities? Bulger, of course, has the same right as any citizen to invoke his constitutional protections. But if he stonewalls the congressional investigators, the political fallout will be ugly.

There is a lesson in all this for Henry Kissinger. Just as it has taken years for local powerhouse Bulger to be forced to answer legitimate questions about the nature his relationship with his arch-criminal brother, so too may Kissinger — despite his recent high-profile appointment — someday be called to account for actions that cut a swath of death, misery, and political instability across the world. ■

What do you think? Send an e-mail to letters@phx.com.

UMI

SHOULD READ ISSUE 48

LETTERS

We welcome responses from our readers. Letters should be typed (double-spaced), if possible, and must include the writer's name, address, and a telephone number where he or she can be reached during business hours for verification. The writer's name and position or town will be published, but these may be withheld for good reason.

Letters may be mailed to the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215; faxed to (617) 859-8201; or e-mailed to letters@phx.com or to staff writers' e-mail addresses (e-mailed letters must include a telephone number for verification and a hometown). All letters are subject to editing for considerations of space, fairness, and clarity.*

WAR STORIES

Thanks for that excellent collection of articles ["Thoughts on Going to War," News and Features, November 29]. The contributors raised the same unpleasant issues and asked the same blunt questions that our establishment media would, if only they weren't so gutless and corrupt. Keep up the good work.

Pete Rogers
Cambridge

MORAL CERTAINTY

Let me see if I've got this straight: if a caring, compassionate, and intelligent citizen who educates himself on the situation in Iraq disagrees with Steve Almond's view of the same issue ["Only Murderers Cheer for Death," News and Features, November 29], he or she is then "morally listless"? So I guess, according to Almond's view, it is impossible to offer an opposing view that is grounded in anything more than the current administration's unquenchable love for war. Furthermore, if one does share the same respect for human life and the same empathy for human suffering as Almond, yet, God forbid, simply disagrees with him on the best way to attain the former and alleviate the latter, he does so to "feel safe in [his] SUV"? Maybe if Almond stepped off his soapbox long enough, he would realize that his calling those who support the current administration's handling of this situation "morally listless" is just as ignorant and foolish as the actions of those who treated words of dissent in the aftermath of September 11 as unpatriotic.

Derek Thompson
Arlington

DANGER TO DEMOCRACY

Thank you for your continued attention to Bush's "war against an open society" ["What Does Bush Fear?", Editorial, November 22]. The fact that the Bush administration's moves create a "clear and increasingly present danger to the spirit of democracy" will, I feel sure, eventually cause them to rise to the level of impeachable offenses. Whether or not anyone in Congress will be willing to exercise his or her ability to preserve our democracy in the face of such blatant, scarcely concealed attacks is the unanswerable question.

Linda O'Brien
Bethesda, Maryland

Your editorial was excellent! It was a breath of fresh air.

Robert DeLeys
Three Bridges, New Jersey

SOUR NOTE

Regarding the review of Tori Amos's Providence show ["Songs of Self," Arts, November 22], I'd like to tell you that a bunch of us are really getting a kick out of your reviewer's misinformation:

"... [I]n Providence, she commanded center stage, and the combination of her soaring, soulful voice and her forceful piano playing formed the sonic backbone of the set. She was nonetheless joined by a three-man backing ensemble that included acoustic guitar, bass, and drums. The guitar itself barely made an impact...."

There's a very good reason the guitarist barely made an impact. He doesn't exist! Tori is on tour with *two* guys only: Jon Evans on bass, and Matt Chamberlain on drums.

Perhaps binoculars at shows would come in handy when ears fail.

Ellen Burns
South Dennis

The guitarist would have had a hard time making an impact considering there was no guitarist. Tori Amos played with a drummer and a bassist, as she has on all shows during this tour. No guitar. Perhaps Matt Ashare should have his ears and eyes checked. Your readers are supposed to trust his opinion on a show that he clearly was not paying very close attention to?

Mike Pastore

PUFFED UP

I wanted to express my surprise and disappointment with the *Phoenix* regarding its stance on the proposed smoking ban in bars and clubs ["Big Brother Is Watching," Editorial, October 18]. The ban seems to me not an issue of civil liberties, but of worker safety — remember that bars and clubs are places where people work. Clearly, bartenders, wait staff, etc. have increased exposure to (toxic) secondhand smoke in their workplaces. I imagine the *Phoenix* would not approve of allowing a toxic-chemical manufacturer to permit sustained exposure levels of unhealthy chemicals at its factory because, "Well, if people don't want to work there, they don't have to." That is ridiculous! And what you are arguing is the same thing! The *Phoenix*, as you would agree, takes pride in supporting workers' rights. And, aside from the obvious nuisance that secondhand smoke poses to nonsmokers, workers' rights are truly what is at issue here. It is no more a civil liberty to fill a bar with cigarette smoke than it is to fill a building with asbestos.

Frank Buono
Somerville

DULL *BARBER*

I too saw *The Barber of Seville* at the Boston Lyric Opera. I would like to compliment you on a splendid, accurately written review ["Dead or Alive," Arts, October 11]. I too found the performance dull and the staging contrived.

I salute your accurate and honest review. Thanks for assuming that we didn't need to be told the story; so many reviewers take up 80 percent of their reviews telling the story.

You showed intelligence and true understanding of what a fine opera performance should entail. I look forward to reading more of your reviews.

Sheldon Lee
Boston

GUIDING LIGHT

How could I vote without you ["Why O'Brien Deserves Your Vote," Editorial, November 1]? Thanks for all the great info on the election.

Madeleine Altmann
Bedford

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AFTER DEADLINE

Extra Irish

Stones in His Pockets is a letdown

BY CAROLYN CLAY

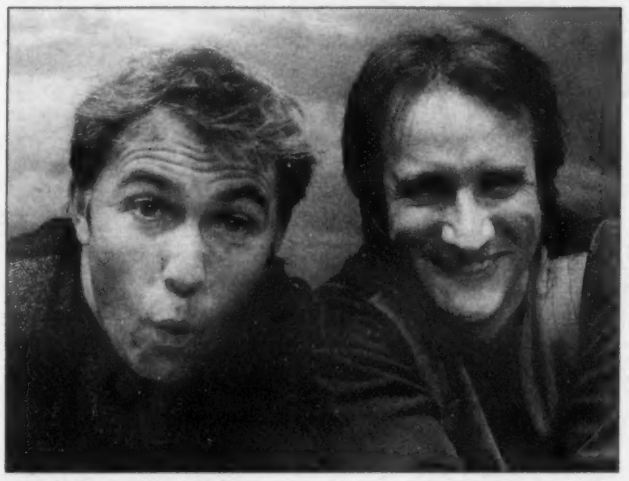
Two's a crowd in *Stones in His Pockets*, which is an oddly eccentric doodle to have had such commercial success on both sides of the Atlantic. The brainchild of Irish actor, playwright, and seasoned film extra Marie Jones, the piece explores the colonization of Ireland (hardly the first) by the bulldozing nation of Hollywood. Catch is, the invasion of County Kerry by a high-powered film crew is seen through the eyes of a couple of ordinary blokes hired to be extras in a quintessential celluloid tale of turn-of-the-century Celtic romance played out against a pageant of rich greens and the sod-digging dispossessed. And all of the parts in the play, which won both the Olivier and London *Eastern Standard* Awards for Best Comedy and was nominated for a 2001 Tony, are taken by the two actors who play the central supernumeraries, failed video-store operator Charlie Conlon and failed emigrant Jake Quinn. When the pair aren't enacting the put-upon extras, they turn on a dime to become (among others) the film's dismissive Brit director, its American prima-donna star, and "the only surviving extra on *The Quiet Man*," the 1952 John Wayne movie that set the hokum standard for the genre.

Stones in His Pockets

By Marie Jones. Original production directed by Ian McElhinney. Directed by Hugh Borthwick. Design by Jack Kirwan. With Bronson Pinchot and Tim Ruddy. At the Shubert Theatre through December 15.

The old less-is-more maxim is one of the things that makes you root for *Stones in His Pockets*, whose two thespian chameleons are backed by naught but celluloid-framed fluffy clouds and a long, Beckettesque row of shoes. But the touring production at the Shubert is somewhat disappointing, leaning as it does on exaggeration and little added jokes. I did not see the play in New York, where the work of Irish actors Seán Campion and Conleth Hill, who had ridden the play from Belfast to London to Broadway, was widely praised. Here Irishman Tim Ruddy is paired with *Perfect Strangers* star Bronson Pinchot, who's removed in ethnicity from Mypos to Ballycastle in the north of Ireland. Ruddy gets into the mincing, fetching comic persona of third assistant director Aisling, who is sleeping with glowering second AD Simon, a Dubliner contemptuous of the locals. But most of his characterizations are delineated and believable. Pinchot is on another page, versatile to be sure, and making hay of his facility with accents, but milking the play the way the villagers do their cows (bovine citizens at one point deemed by the film director "not Irish enough," whereupon "black fluffy ones" are ordered up).

You get the idea. The play riffs on Irish clichés perpetuated by the Hollywood machine but also underlines, in its central nobodies and in the way the moribund community exploits the film for any life support it can get, what Jones calls (in Mel Gussow's introduction to the printed script) "the whole disintegration of rural Ireland." The oldest living extra keeps admonishing his mates that they're in control and can't be fired because they're already "in the can." But in a way, he seems to refer to rural Irish culture, which also might be said to be in the can.

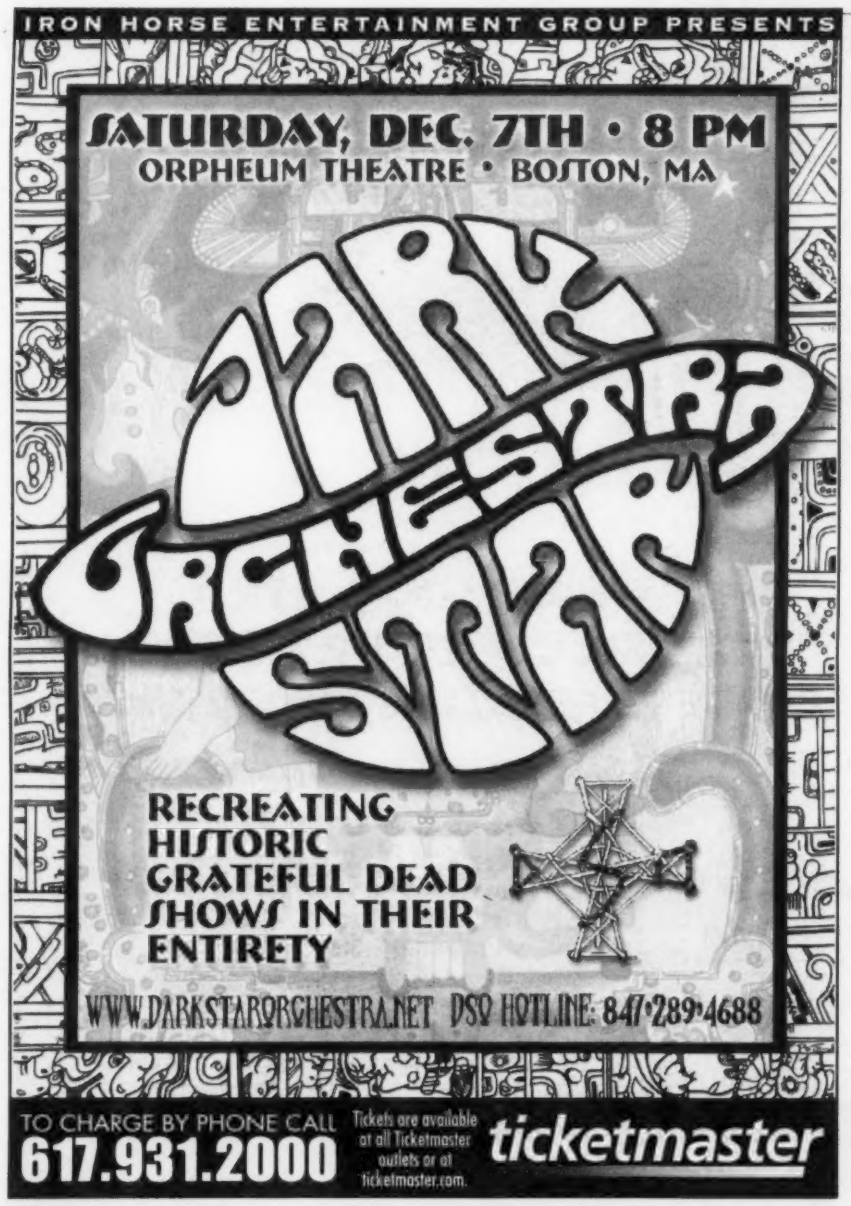


NOT SO QUIET MEN: *Tim Ruddy and Bronson Pinchot don't spare the exaggeration.*

In the course of the play, which is part spoof of the unlikely Hollywood-Ireland alliance, part call to self-esteem and the proverbial bootstraps for a defeated culture, a drug- and depression-addled local boy walks into the water (laden with the rocks of the title). This leads to a dark night of the soul for Jake, who like most folks in town is related to him, and a big headache for the filmmakers, who must accommodate the funeral. In the end, the tragedy inspires Jake and Charlie to envision their own movie, in which the filmmakers are minor characters and the extras, the suicide, and, most exultantly, the cows that the dead boy loved get their close-up. (Cut to Martin McDonagh's *The Cripple of Inishmaan*, in which filmmaking also figures, and whose central character, Cripple Billy, likewise communes with cows.) This may under ideal circumstances make for a triumphant and moving conclusion. But at Tuesday's preview, a chair broke (these things happen), and that led to laughs on the part of audience and, though they fought it madly, the cast.

Playwright Jones's husband, Ian McElhinney, directed the award-winning production. It's hard not to wonder whether this touring one, with Pinchot comically showboating and Hugh Borthwick at the helm, hasn't been broadened (and the pace slackened). In particular, Pinchot, who is actually rather subtle as the dead boy's pal, turns the American film star into a writhing, horny Southern sexpot without even the savvy the script allows her. The guy may be talented, but he needs stones in *his* pockets to anchor him to a modicum of reality that would allow us to receive the play as anything other than sketch comedy. ■

The performance reviewed here took place after the Phoenix*'s Arts section had gone to press.*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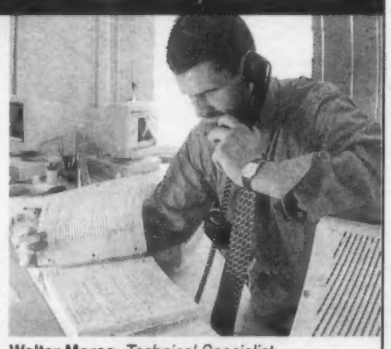

Walter Morse, *Technical Specialist*
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Q&A

Talking with *Bay Windows*' new editor

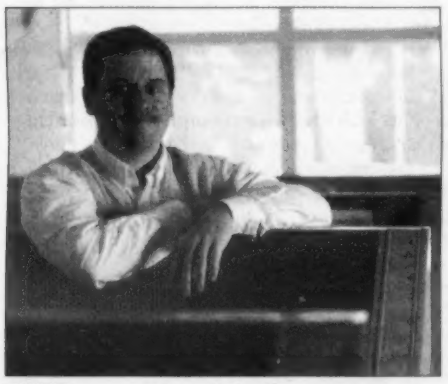
Bay Windows, Boston's longest-running gay and lesbian weekly, recently announced that it's hired a new editor to replace Jeff Epperly, who left the paper in September after a 16-year tenure. Andrew Rapp, 28, former editor of North Carolina gay and lesbian biweekly the *Front Page*, stepped into the job last week. For the last two months, Rapp, a graduate of Stanford University who now lives in Medford with his partner, has been serving as an editorial consultant for *Bay Windows*' publisher Jim Hoover and associate publisher Sue O'Connell. The *Phoenix* recently spoke with Rapp.

Q: *What are your impressions of Boston's gay community so far? Do you have any favorite places?*

A: I've been surprised by the community here, which I guess reflects New England values in general. In San Francisco and Washington, DC — two places I've lived — the gay community had a high visibility within the larger city that I don't see here. Yet, there are really visible and established institutions, like the Fenway Community Health Center, which is an amazing resource. My experience in the gay community has been limited since I moved here. My partner used to work in the South End, and I was jealous that he got to have lunch and hang out. I was working in Andover [before the *Bay Windows* job] and spent very little time in the South End. So I'm looking forward to that now that I'm at *Bay Windows*.

Q: *What are some of the challenges in making the gay press relevant to readers who can get their news from the mainstream press, or online?*

A: Since I've been working in the gay press, major issues including gays in the military, Ellen's coming-out, and the marriage debate were all covered more and more by the mass media. So it is a challenge to keep content fresh. My vision for the gay press in general and for *Bay Windows* in particular is to be professional. By having a savvy staff that brings creativity and integrity to the work, the quality will follow. I don't want to work backwards; I want to trust the staff to come to the table with fresh ideas because they are invested in the community.



RAPP *wants to keep it fresh.*

Q: *What immediate and longer-range changes do you plan for* Bay Windows*?*

A: The paper is due for significant changes. First, I plan a redesign. The current format is a bit stale. I haven't yet sat down with the layout editor, so I don't have particulars. From an editorial standpoint, the big push in the short term is to make better use of the reporting resources that we have.

Q: *Will readers see an increase in local coverage of news as opposed to material from wire services? What will your priorities be in terms of coverage?*

A: My general bias is to local news. But I recognize that for a lot of readers, the gay press might be their only source for important information, so there must be some national coverage. I think I'll make better use of AP and wire news when it's necessary, but also using it with the goal of freeing up our reporters to do local work. In a weekly, the challenge is to get folks to think longer term, to think about stories for weeks, even months ahead and not just weekly. I'm really pleased with a series that [*Bay Windows*' associate editor] Laura Kiritsy has been doing about LGBT youth. She also did very extensive election coverage for us, including interviews with all the gubernatorial candidates including Mitt Romney. We also published a staff endorsement. It was thorough coverage.

Q: *Which publications do you read, gay or mainstream?*

A: The *Washington Blade*, which has been dynamite for a number of years. The *Windy City Times*, which does excellent local coverage. As far as the national gay press, I still read *Out* and the *Advocate*, which is struggling to find its purpose. I used the *Christian Science Monitor* as a model when I was at the *Front Page*. Like the gay press, it has a widely dispersed audience, but it combines high editorial content with diverse interests, while still focused on key issues like government.

Q: *Your predecessor was editor at* Bay Windows *for 16 years. Any thoughts about following such a tenure?*

A: I don't like when a publication is identified with a single person. I told the management when I was hired that I wanted a staff-run newspaper. I believe in hiring a diverse staff that is in touch with the issues and understands the readership. Then let [the staff] do its job. North Carolina was a very different audience than Boston, so for the next six months or so I will be feeling out the community here.

— Loren King

ANDREW RAPP PHOTO BY MIKE MERGEN

MARRIAGE VOWS

How J.Lo can you go?

Jennifer Lopez dished up a set of demands for husband-to-be Ben Affleck, which includes a $5 million fine if he strays. Lopez is determined to make her third marriage work and so she has dropped a pre-nuptial bombshell... Insiders claim her list of demands include a requirement that they have sex at least four times a week and a $1 million fine for lying.
— Internet Movie Database, December 2

J.LO *wants to keep it fresh, too.*

AFFIDAVIT OF MARRIAGE

Lester Q. Prickmann, of the law firm Prickmann, Prickmann & Sprog, representing Ben Affleck, a/k/a the Square-Chinned One. And other interested party, J.Lo, Resplendent Babe of Film and Song.

1. WHEREAS, there are no fewer than two mega-celebrities, "I mean *huge*," entering into said marriage and, further,

2. WHEREAS, Ms. Lo's last two relationships ended unpropitiously, re: Messrs. Diddy and Judd, and, further,

3. WHEREAS, Mr. Affleck shall hereby not mention the name P. Diddy, nor use the phrase "peace out," and, further,

4. WHEREAS, nor shall Mr. Affleck speak of Gwyneth Paltrow, the slut, and, further,

5. WHEREAS, Mr. Affleck shall *put in writing* that Ms. Lo is a bigger celebrity than he and the slut Paltrow combined, and, further,

7. WHEREAS, Ms. Lo shall dine thrice weekly at L'Orangerie, and the *mille-feuille de betterave aux sucs des légumes* had better not be stringy, and, further,

8. WHEREAS, Ms. Lo's delicate skin shall not come into contact with cleaning fluids of any kind, let's not even go there, and, further,

9. WHEREAS, Ms. Lo shall not be required to sit through *Pearl Harbor*, ugh, and, further,

10. WHEREAS, Mr. Affleck shall address Ms. Lo by no other name than "Your Hotness," and, further,

11. WHEREAS, Ms. Lo shall be furnished with as many lime-flavored Starburst fruit chews as she requires, and, further,

12. WHEREAS, Ms. Lo shall not be required to unwrap the fruit chews herself, and, further,

13. WHEREAS, Ms. Lo's buttocks shall henceforth be deemed "nicer than Janet Jackson's," and, further,

14. WHEREAS, any failure by Mr. Affleck to acknowledge the unearthly perfection of said buttocks shall result in the withholding of all sexual favors above the four-times-a-week minimum, and, further,

15. WHEREAS, in any event, Ms. Lo will *not* be doing that thing with the Oscar that Mr. Affleck seems to like so much, and, further,

16. WHEREAS, Mr. Affleck shall not go within 100 yards of any woman, particularly if the woman is Gwyneth Paltrow, who has no ass, and, further,

17. WHEREAS, any evidence that Mr. Affleck is hitting the bottle, doing lines, or fraternizing with Matt Damon shall be met with a $1 billion fine, and, further,

18. WHEREAS, Mr. Affleck shall lose the chest hair, forthwith, and, while he's at it, the accent,

THEREFORE,

19. Notice is hereby given that Mr. Affleck, sworn under penalty of perjury, will abide by the terms and conditions hereinabove. If Ms. Lo gets so much as a hint that Mr. Affleck is going bald, the marriage contract will be deemed null and void.

FURTHER, AFFIANT SAITH NAUGHT.

(Signature of Ben Affleck)

— Chris Wright

TALKING POLITICS

Kerry tends to the home fires

Senator John Kerry made national headlines this week by launching the beginning stages of his presidential campaign. In a lengthy appearance on NBC's *Meet the Press* with Tim Russert, he announced his decision to form a presidential exploratory committee, and in a major speech in Cleveland, he criticized President George Bush's handling of the economy. But Kerry, a decorated Vietnam veteran, also made a point of applying one of the foreign-policy lessons he so often talks about to the home front: namely, don't forget to guard your rear.

Kerry took two measures to shore up things here in Massachusetts on Monday. First, he engaged in a relatively freeform question-and-answer session with local journalists, including Janet Wu of WCVB-TV (Channel 5), Byron Barnett of WHDH-TV (Channel 7), and Jon Keller of WB56. The highlight came not during Kerry's smooth handling of questioners (who were relatively easy compared to Russert — despite Keller's attempt to derail Kerry with a query about the desires of New Hampshire voters), but afterwards. In something of a novel move, the senator took time out to speak privately, one-on-one, with several of the reporters present, including Keller and me, to ask about their Thanksgiving holidays and bond with them. (Kerry, like most politicians, generally goes back up the elevator to his office after making statements to the press.)

Second, just as Kerry took pains to leave no bruised egos among the local media, he also wooed the local political class. He invited roughly 75 operatives, mostly long-time Kerry loyalists — including former Shannon O'Brien campaign manager Dwight Robson, political consultant John Martilla, and his own former aide Larry Carpman — to his Louisburg Square home. Both Kerry and his wife, Teresa Heinz, addressed the gathering, and the senator gave his perspective on the prospects of running.

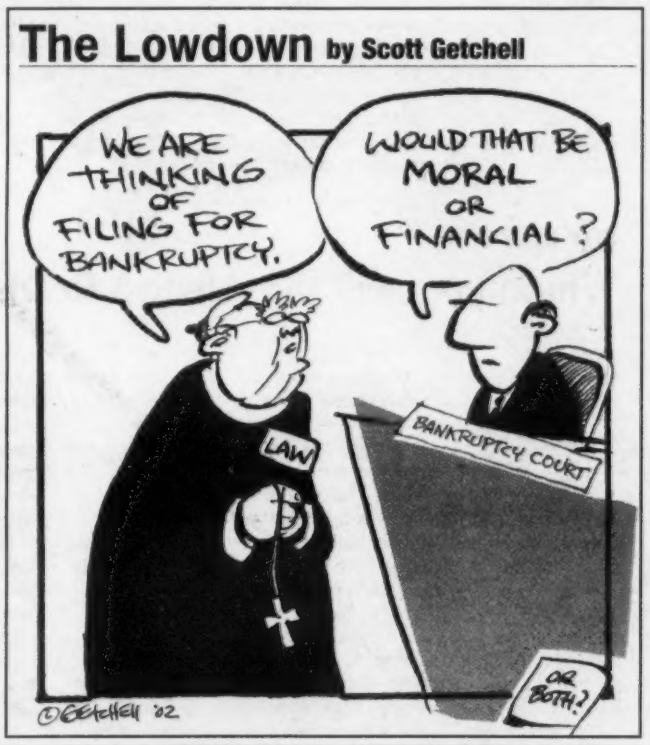
"It was an opportunity to thank local political talent for their hard work on behalf of the Democratic ticket in the last election and to share with some old friends some thoughts on a possible national run," says Kerry spokesperson Kyle Sullivan.

Both events were about ramping up the local media and activists in support of a presidential run — and also about minimizing any flak from Massachusetts that might plague such an effort. Nobody in the Kerry camp wants to experience what Michael Dukakis faced in 1988 — local troubles that included the establishment of a group called "Mass Citizens Against Dukakis," an embarrassing endorsement for George H.W. Bush by the Boston Police Patrolmen's Association, and relentless hammering on radio station WRKO by host Jerry Williams (who is back on the air on WROL 950-AM in the afternoons and for whom the young Kerry once guest-hosted).

So far, Kerry has received a mixed reception from the media. He passed the Joe Klein test, winning a generally positive assessment from the political writer in the December 2 issue of the *New Yorker*, but was handled less warmly by Howard Kurtz of the *Washington Post* in a December 3 column headlined EARLY REVIEWS NOT GOOD FOR KERRY. But for now all is peaceful on the home front, at least.

— Seth Gitell

The Lowdown by Scott Getchell



this just in

FILM

The wolf minding the chicken coop

News last week that President Bush picked former secretary of state Henry Kissinger to lead a probe into US intelligence lapses before the September 11 attacks couldn't have been more timely for a new documentary called *The Trials of Henry Kissinger*, which opens in Boston on Friday, December 6.

Not only did Kissinger's appointment give many journalists reason to cite British journalist Christopher Hitchens's controversial book *The Trial of Henry Kissinger* (Verso, 2001), on which the film is based, but it also allowed a fresh airing of the stinging charges in both book and film: that the Nobel Peace Prize winner is a war criminal who, with then-president Richard M. Nixon, orchestrated secret bombings in Vietnam and Cambodia, and who authorized the 1973 CIA-led coup in Chile that put dictator Augusto Pinochet in power. The latter charge has prompted five countries so far to summon Kissinger for questioning in connection with Pinochet's trial in London for war crimes.

These allegations and others — which the film substantiates with hard evidence, including recently declassified documents and the testimony of key players such as former Kissinger aide Roger Morris and journalists Seymour Hersh and William Shawcross (Kissinger declined to be interviewed for the film) — led to skittishness in the US about distributing the film, says Alex Gibney, who wrote the script and co-produced the film with Eugene Jarecki.

***KISSINGER** has been selling out.*

Gibney's long résumé includes work for PBS's *Frontline* and as producer of the HBO documentary *Soldiers in the Army of God*, about the radical fringe of the anti-abortion movement. Still, even PBS shied away from the Kissinger project.

"It was made entirely with foreign money. I complained publicly about *Frontline*, but a theatrical film really is the right form," says Gibney. "The film is not dispassionate and measured. The facts are so inflammatory and shocking that *Frontline* may have felt it wasn't balanced."

But when *The Trials of Henry Kissinger* premiered in New York City in June as part of the annual Human Rights Watch International Film Festival, the response was so overwhelming and the screenings sold out so quickly that Gibney realized his project had a longer life. "People were scalping tickets outside the theater. It was like Yankee Stadium," he says. "It gave us the idea that the film could be released theatrically, and theatrical success might get it onto TV." In October, the film opened at New York's Film Forum, where it is still playing, and it got positive reviews in the few cities (including Washington, DC, and Los Angeles) where it also has opened so far.

"There is buzz about it. Younger kids are showing up. And it was denounced by William F. Buckley," says Gibney, who is now at work on *The Blues*, a documentary miniseries he is producing with Martin Scorsese.

Gibney worried that some audiences would think the film was too rooted in history and not relevant to current events. That's why the Pinochet controversy and international trial ("If Pinochet, why not Kissinger?" he says) serve as a fresh linchpin in the film. But now the Bush appointment, with its attendant publicity, raises anew questions about Kissinger's duplicity, power mongering, and disregard for domestic and international law. The film presents solid evidence that, as Nixon's national-security adviser, Kissinger masterminded the secret bombing of Cambodia, an event, the film charges, that led to the Khmer Rouge's killing fields. It also exposes his role, as secretary of state under Gerald Ford, in the sale of US weapons to President Suharto of Indonesia, weapons that Kissinger understood would be used to kill civilians in East Timor.

"Kissinger had become the Dr. Ruth of foreign policy," says Gibney. Kissinger's new role on the domestic and international stage lends this documentary added resonance. "History lives in the present," Gibney says. "It always haunts the present."

— Loren King

TOWN MEETING

Stop sexual violence

It seems like you cannot open a newspaper these days without reading about yet another instance of sexual assault. The latest example? In the past two months, four young women, some of them deaf and disabled, have suffered brutal rapes in the Foss Park neighborhood of Somerville.

This spate of attacks, as well as those in Allston-Brighton, Brookline, and the North End over the past summer, have alarmed residents, anti-violence advocates, and law-enforcement officials alike. At the Boston Area Rape Crisis Center (BARCC), volunteers have fielded request after request for basic information about rape. Ever since sexual assault began dominating the headlines, says BARCC public-education coordinator Sarah Dawgert, "we have received more requests to simply get the word out about sexual violence."

To this end, Dawgert and her BARCC colleagues have organized a Town Meeting on Sexual Assault, which will take place this Saturday, December 7 on the Northeastern University campus. Its purpose is twofold: to raise awareness about the realities of rape, and to encourage people to put a stop to it. Unlike typical town meetings, where politicians sound off on various issues, this event is intended to be what Dawgert calls "a community conversation" about the assaults. Everyday people, she says, "need to have a venue to express their thoughts and concerns."

Advocates hope to spend the day drawing attention to some hard, cold facts: how someone becomes a rape victim every two minutes in the US; how one in four American women and one in 12 American men will become a rape victim; how only 16 out of 100 victims ever report their experiences to police; and how embarrassment and shame are the primary reasons victims remain silent. These realities, Dawgert asserts, have to be confronted in order to curb sexual violence in this country.

"These are not just statistics," she adds. "They are people. They are mothers, sisters, brothers, neighbors, and friends. Rape happens all the time, every day, in every community. It affects all of us."

The BARCC Town Meeting on Sexual Assault will take place Saturday, December 7 from 1 to 3 p.m. at the Behrakis Health Science Center at Northeastern University. The event is free. Call (617) 492-8306 or visit www.barcc.org.

— Kristen Lombardi

CITY HALL

Which way will the Allston-Brighton city-council race go?

Tuesday, December 10 will see the final election to replace City Councilor Brian Honan, who died after cancer surgery in July. The race pits realtor Jerry McDermott against Mark Ciommo, director of the Veronica B. Smith Senior Center, and it could turn on progressive support.

In the preliminary election, held on November 12, McDermott led Ciommo by roughly 300 votes. Cathleen Campbell, who garnered the bulk of progressive support in the nine-person field, received more than 1100 votes. Even at this late date, nobody knows which way her supporters will sway. McDermott, a cousin of Secretary of State William Galvin, comes out of relatively conservative Ward 22. With that in mind, Ciommo may want to move leftward to pick up some of Campbell's base. Appearing on WGBH's *Greater Boston* with Emily Rooney on November 26, Ciommo seemed to be doing just that on at least one important issue, rent control, saying he would have voted with Menino on a recent vote on the mayor's proposal favoring the measure. "We have seen a lot of exorbitant rent increases and at the Senior Center, I've seen it myself," said Ciommo. "Is it free-market value or is this rent-gouging?" McDermott, meanwhile, appearing on the same show, said he favored the Community Preservation Act, but opposed returning to rent control.

City-council races, nonetheless, often turn on the arcana of local issues — even vendettas (will Campbell supporters switch their allegiance to Ciommo or stay home?) — and it's hard to say which candidate such issues help. One thing is certain, however. McDermott probably remembers his 1995 loss to Honan, where he won the preliminary election and lost in the general. He'll try to make sure that doesn't happen again this time.

— Seth Gitell

COUNTER-PROTEST

Jesus Has Two Mommies draws fire from Catholics

Faith Soloway is probably the last person you'd expect to find right smack in the middle of a Catholic controversy. First of all, she's Jewish. Second, she's about as mellow as they come, just going about her life, writing folk songs, singing with her band — the Faith Soloway Crisis — and caring for her eight-month-old daughter, Betsy Grace. But the five-foot-four, 120-pound, bespectacled, self-described Queen of Schlock has earned the ire of Catholic groups all over the country, and one particularly powerful one — the American Society for the Defense of Tradition, Family and Property (TFP) — which was behind the boycott of Martin Scorsese's 1988 *Last Temptation of Christ* and Kevin Smith and Scott Mosier's 1999 *Dogma*.

How did she do it? Soloway wrote a small-scale musical comedy called *Jesus Has Two Mommies*, a parody of the story of the birth of Christ, with Jesus being raised by two lesbians, and released it during the beginning of the Christmas season (see "Rock Opera," 8 Days a Week, page 7). Scripting the lesbian pair's meeting at a bar called the Burning Bush didn't help matters, either.

"The satire in a Faith Soloway show is always aimed inward, and the butt of a joke is always myself and the communities I am a part of — lesbians, folk singers, left-leaning Birkenstock types who might take themselves a little too seriously," Soloway says, between filming the video segments of the show. "In *Jesus Has Two Mommies*, I am being mocked, not Jesus, the Virgin Mary, or religion in general. Anyone who has seen the show would know this."

That's the thing. The TFP doesn't want anyone to see the show, and its members don't get the joke, either. To that end, it has organized a protest scheduled for the Saturday, December 7 production to deter good Catholics and any other religious people, for that matter, from witnessing what the TFP calls "blasphemy." The group has made protesting the show an "urgent action item" on its Web site (www.tfp.org). It has also sent more than 200,000 postcards to the theater. "I hope that we can encourage our subscribers to participate by sending a protest e-mail to the Somerville Theatre's parent company, FEI Theaters," says TFP webmaster John Horvat. "These e-mails, together with the protest postcards, will send a big message to the Somerville Theatre that American Catholics have a voice and will not tolerate this offense."

Because of the need for extra security and the reduced ticket sales resulting from the TFP's campaign to quash *Jesus Has Two Mommies*, Soloway and producer Ian Brownell were forced to cancel the Friday-night show — their headliner. The two are asking patrons to show their support simply by turning up at the Somerville Theatre, where *Jesus Has Two Mommies* is playing, buying a ticket, and attending the show. "The TFP has called for a completely nonviolent protest, and we are asking our fans to be respectful of this," Brownell says. "Counter-protesting would not be helpful, and cheap jokes about the current scandals in the Catholic Church help no one. These folks, of course, have as much right to protest our show as we have to present it."

Although the TFP has been at this for months, all the hubbub about the show came as a complete surprise to Soloway. She raised some eyebrows when *Jesus Has Two Mommies* debuted last December, and even appeared on Fox News's conservative-leaning show *Hannity & Colmes* to talk about it. But Soloway says she thought the worst was over when she planned for this year's production — a revised version of the original.

Jesus Has Two Mommies, which stars Catie Curtis as Josephine and includes a cameo appearance by Melissa Ferrick, depicts Jesus Christ as having been raised by two women, Mary and Josephine. Soloway calls it a tongue-in-cheek fantasy about God coming to a woman — played by Soloway herself — in the midst of a life crisis and telling her an alternative version of the nativity in order to help her along her own spiritual path. She wrote the story while she and her partner of nine years were having a baby.

Soloway is trying to keep a sense of humor about the whole ordeal. "If people of faith just can't understand how a show can be pro-God and pro-gay at the same time, well then, they'll just have to pray for our souls," she says.

Jesus Has Two Mommies *will be staged at 4 and 8 p.m. at the Somerville Theatre, 55 Davis Square, Somerville. Tickets are $19 to $26. Call (617) 628-3390.*

— Adrian Brune

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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Lauren Ladoceour.*

Out of control

5 *years ago:*
December 5, 1997

Mike Wallace spoke up for gubernatorial candidate Ray Flynn after a *Boston Globe* exposé on Flynn's drunken behavior. In an interview with Dan Kennedy, Wallace proceeded to thrash the *Globe* — and Kennedy himself.

MIKE WALLACE: *no more Mr. Nice Guy.*

"Wallace turned his attention to me, and specifically to a piece I wrote that was largely supportive of the *Globe* story and critical of the paper's decade-plus silence on the issue of Flynn's drinking. . . .

"'Jesus Christ, did they really have to do this to poor old Ray Flynn?' Wallace asked. 'And you, you bastard . . .' He proceeded to read an excerpt in which I wrote that Flynn was preparing to run for governor because 'he can't think of anything better to do.'. . .

"'You yuppies aren't telling me that things have changed,' Wallace sneered. 'Things haven't changed at all.'. . .

"At one point, he interrupted the interview to interject: 'You're writing this all down so you can make me out to be a horse's ass.'"

Public safety

10 *years ago:*
December 4, 1992

Public Enemy's appearance at the Strand Theater was marked by low attendance, low performance quality, and high security, wrote Christina Pazzanese.

"Aside from Chuck D's non-musical polemics, the most noteworthy feature of the concert was the security. Concerned parents, city officials, and local newscasters couldn't have found tighter security in Boston if the pope were visiting. Inside the theater, blue-suited men from the Fruit of Islam — who sometimes seemed to outnumber paying customers — conducted full-body patdowns at the door and stationed themselves at numerous checkpoints.

PUBLIC ENEMY: *lockdown.*

Outside, swarms of uniformed Boston cops directed traffic and patrolled the surrounding Columbia Road area on foot. As one local resident quipped on the way out of the theater: 'I guess the only way to get the Boston Police to patrol *this* neighborhood is to invite a rap group.'"

Condom conscious

15 *years ago:*
December 4, 1987

Boston University's student leaders and president John Silber prepared to butt heads — this time over the addition of Trojan vending machines, wrote John Medearis.

"Last April, the BU campus was briefly engulfed by a highly publicized clash between BU president John Silber and reproductive-rights activist Bill Baird. Silber had nixed a fledgling plan by an administration AIDS task force to distribute safer-sex kits — condoms included — to BU undergrads. . . .

"The installation of Trojan machines at first appeared to violate an administration ban on official student groups dispensing condoms. So students seemed to be gearing up for a showdown. 'It wouldn't surprise me if the administration removed the machine,' John Regan, the press secretary for the executive board told the student newspaper, the *Daily Free Press*, last Monday."

Yinglish

20 *years ago:*
December 7, 1982

Yiddish is making a comeback, wrote Anita Diamant, in literature, universities, and popular culture. *Es lebt!*

"When Jews hear (or read) non-Jews using Yiddish, there's often a pleasant sense of being included and recognized. When WASPs say, 'Oy,' we smile. We also wince. There's a Yiddish proverb, 'A Jew's joy is not without fright.' There's something about the proliferation of Yiddish into American speech that is not only *epes* annoying but sad already. . . .

"But wait, whoa, hoo-ha. All is not lost, or even misplaced. The 1000-year history of Yiddish is not yet doomed to the diminution of English, to the status of a quaint footnote to American lexicography. It would be overly optimistic to report that a full-scale Yiddish revival is in progress. But the much-advertised death of the language and of the culture it communicated would appear to be premature."

Rump shaker

25 *years ago:*
December 6, 1977

After attending a concert at the Paradise, Don Shewey discovered that panty-throwers had a new leading man to toss their unmentionables to: Peter Allen.

"He strides on stage Cagney-tough in a smart white suit and flaming red socks, shoes, and Hawaiian shirt, sweeps the crowd with an imperious glare, twirls his sequined scarf with lip-licking lewdness, and then plunges at the piano to pummel the keys like a mad, manic leprechaun. . . . And his astonishingly uninhibited, pansexual gyrations provide a revolutionary alternative to the traditional macho stance of male pop singers. By the end of his set at the Paradise several weeks ago, he had stripped down to a tiny T-shirt and red lamé pants, giving 'I Go to Rio' all he had, waving maracas, pineapples, and every movable part of his body with unabashed abandon."

Who wants to be Merv?

30 *years ago:*
December 5, 1972

Mike Baron attended a Merv Griffin look-alike convention in New York, where the man himself was refused admittance after he could not produce identification.

"Promoters Warren and Eva Bund said it was attended by representatives of all states, Puerto Rico, and Guam; prizes were given for the most complete resemblance, and there were speeches and panel discussions by the leading Griffin Look-Alikes. The entire affair went off without a hitch except for one minor mishap on Saturday, when Merv Griffin . . . didn't have a pass.

"The bewildered Griffin reportedly told the doorman, 'But I'm Merv Griffin.'

"'You and 30,000 other guys,' replied the doorman, without giving ground."

Magic fingers

35 *years ago:*
December 6, 1967

The Harlem Globetrotters were the highlight of the Celtics vs. Baltimore Bullets game at the Boston Garden, reported Richard Braude.

"The Globetrotters are lanky, graceful Negro athletes who handle a basketball with the finesse Annie Oakley had with a six-shooter; and the 'Trotters' eye for the basket is deadlier than Annie taking aim at an empty whiskey bottle. . . .

"In the time-honored fashion, the Globetrotters will make the fall-guy enemy look like a fool, as they demonstrate incredible control of the basketball with behind-the-back, through-the-legs passes, shots taken from kneeling positions, baskets made by bouncing the ball off heads, shoulders, and arms, and sleight-of-hand with the ball that would make Houdini gasp."

Where are they now?

Dan Kennedy is on sabbatical from his position as senior writer at the *Boston Phoenix*. Anita Diamant is a contributor to the *Boston Globe Magazine* and author of *Good Harbor* (Scribner 2001). Don Shewey is author of *Sam Shepard* (Dell, 1985) and co-author of *Caught in the Act: New York Actors Face to Face* (New American,

reality check **by David Sipress**

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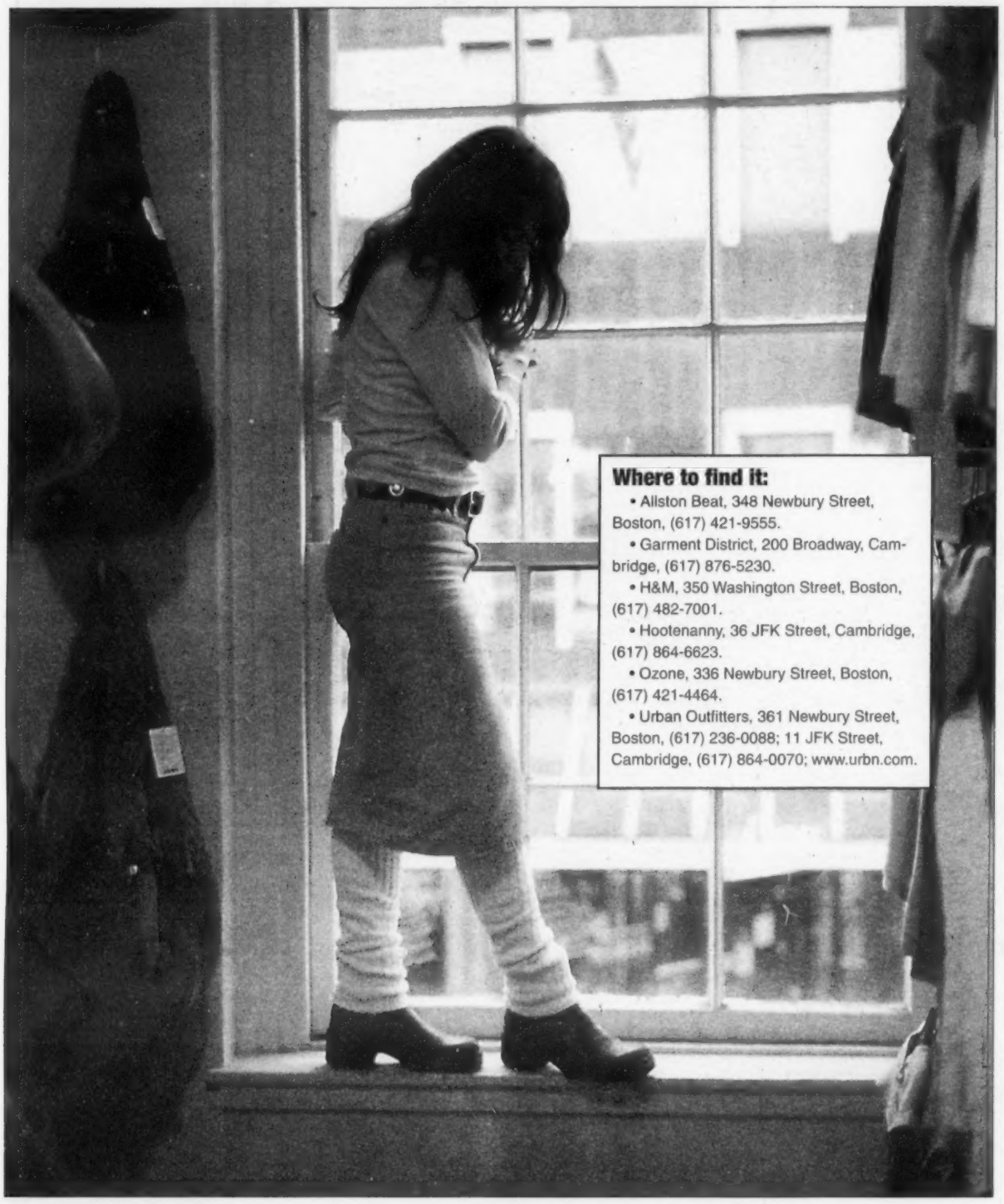

Where to find it:

• Allston Beat, 348 Newbury Street, Boston, (617) 421-9555.

• Garment District, 200 Broadway, Cambridge, (617) 876-5230.

• H&M, 350 Washington Street, Boston, (617) 482-7001.

• Hootenanny, 36 JFK Street, Cambridge, (617) 864-6623.

• Ozone, 336 Newbury Street, Boston, (617) 421-4464.

• Urban Outfitters, 361 Newbury Street, Boston, (617) 236-0088; 11 JFK Street, Cambridge, (617) 864-0070; www.urbn.com.

Get a leg up

Leg warmers are back — can you stand it?

IT'S TIME TO dust off that old VHS tape of *Footloose* and revisit the opening credits — because believe it or not, **leg warmers** are making a comeback. So let's do a quick review on how to cultivate their slouchy chic: wear them bunched up over a pair of well-worn sneakers for that "I just got back from my *Fame* audition" look, or spice things up with slinky stilettos and fishnets. They go with miniskirts, tights, and — dare we even say it? — spandex short pants. (Fortunately, dancing along to "Let's Hear It for the Boy" is optional.)

Still a staple of retro cool, **Urban Outfitters** has **two-tone-flecked leg warmers** in black, brown, and maroon ($16), and **cotton/rayon cable knit** in black ($16). Its in-store stock has been flying off the shelves, but you can also visit its Web site and find an **acrylic boot-cut style** in black ($22), a **thick, red-striped pair** ($28), and **black cotton** ($18). Urban Outfitters also sells **striped, solid, and sparkle acrylic arm warmers** ($12) to complete the look.

Newbury Street's **Ozone** has Paul Frank's spin on the trend; his **red-and-black-striped leg warmers** ($19) would fit in well in a punk-rock sock drawer. A few doors away, **Allston Beat** is also down with bringing leg warmers back. Its **acrylic pairs in gray and black** are sold as warmers for the legs or arms ($22). **H&M** sells a comparatively softer style; its **knit pink pair** ($4.50) recalls grandma's sweater rather than CBGB.

Over in Cambridge, the **Garment District** has **new pairs** (not vintage) in brown, navy blue, black, off-white, green, and red ($5), and **Hootenanny** offers a **baby-blue set with an embroidered Playboy bunny** at the top ($12), perfect for the '80s-obsessed vixen who's not afraid to flaunt what she's got.

Forget having to find the perfect pair of tall boots this winter; make a statement and keep those calves warm until spring, when — who knows? — maybe jellies will be next in line for a little comeback of their own.

— Kate Cohen

PHOTOS BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

If you go expressly to look at the moon, it becomes tinsel.

Ralph Waldo Emerson

I'VE PONDERED THAT line by Concord's sanest sage for a while. Was this comment prompted by a dinnertime visit by nature boy Thoreau? Would he prefer that you look at the stars? Any ideas, drop me a line at sally@moonsigns.net. In the meantime, this week the moon waxes again. The vibe promotes building, growing, and increasing. Try to do *more* rather than less this week, and even *more* next week. (Yes, that means save the shopping for just before the holiday if you must.)

Thursday, December 5

Waxing moon in Capricorn. Practical solutions suggest themselves — a great day for tedium relating to systems management and the "who's responsible" question. Capricorn, look for loyal support from water-sign folks. Except Cancer — the crab feels taken advantage of today and tomorrow. VOC 2:55 to 8:39 a.m. and then again from 3:20 p.m. to 12:54 p.m. Saturday.

Friday, December 6

Waxing moon in Capricorn. The all-day VOC moon makes it easy to seem more decided than you are. Capricorn, an excellent day for daydreaming, especially in matters related to home improvement and outdoor pursuits. Taurus, you've entered a six-week period of "Sorry, we sold the last one to the person before you." Don't take it to heart, and do explore options that "cost less." (Today, is excellent for bargain-hunting, for example). VOC all day until 12:54 tomorrow.

Saturday, December 7

Waxing moon in Capricorn/Aquarius. Everything that starts out serious gets very … ethereal. Don't sign contracts or discuss figures until after the VOC is over. Leo wants out of responsibility (but not glory). Aquarius could be surprised by intense feelings — we look at the water carrier as relentlessly independent, but neediness is today's theme. In the a.m., Capricorn could be drollness personified — make sure you have an audience.

Sunday, December 8

Waxing moon in Aquarius. Difficult moon and Jupiter plus Venus/Mars angle means that generosity isn't happening in the love department (except for Sapphically inclined water signs, or Leo and Sagittarius with no sense of self-consciousness). Taurus and Aquarius are wearing a big flashing hazard light that only Libra and Pisces can see. (Aries can see it, but doesn't care.)

Monday, December 9

Waxing moon in Aquarius/Pisces. The moon is VOC for much of the day, so you'll have to do it twice if you do it at all. Excellent day for socializing with folks who rarely cross your path. Air signs (especially Aquarius) are on a treadmill that's getting faster and faster. Pisces is a "victim magnet" this month (not your fault, and you'll feel it plenty today). VOC 1:35 to 8:46 p.m.

Tuesday, December 10

Waxing moon in Pisces. Finish the following projects: cooking something meant to stick around (beer, jam, fruitcake, annual report). Pisces may have insight into others' vanity — and just how shallow it is to gaze into the looking glass. Gemini, the urge will be to organize, organize, organize, but you'll keep misplacing crucial pieces. Amour for Capricorn is better if you say less, but write all you like.

Wednesday, December 11

Waxing moon in Pisces. Hurt feelings abound — we're all lightning rods for "Did you mean to say that?" Unfortunately, Sagittarius and Virgo could be the chief administrators (and quick to react, also). Pisces, today is magic time — avoid folks who don't nurture your creative brilliance. Yeesh, what a New Age sentiment that is. Okay, try it this way: fishies, ditch the gloompots. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at sally@moonsigns.net.

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the people behind the words

see them. hear them. meet them.

on page 37

THE Phoenix | personals

OUT THERE

Looking to meet someone? *That* ad is probably not going to help.

Getting personal

BY TAMARA WIEDER

I HAVE TAKEN to reading the personal ads.

It's a funny thing, this new habit of mine. I have no intention of answering an ad. Indeed, I find the whole personals realm a curious method of meeting a potential partner — although if I am to believe what the ads say, there are a striking number of intelligent, in shape, well-traveled, and highly romantic people floating about who'd really like to take me to a candle-lit dinner at a cozy restaurant in the North End. But I digress. The fact is, whether I intend to answer them or not, I'm reading the ads. And rolling my eyes. A lot. Maybe it's just the editor in me, but it appears that writing these things is a whole lot harder than it looks, because no one seems able to come up with a single original thing to say.

I am taking it upon myself, therefore, to offer my services as a personals-writing coach. Actually, "coach" is perhaps not entirely accurate. I have no particular thoughts on what you *should* write in your personal ad — I mean, I don't even know you. But let me tell you this: I have plenty to say about what you *shouldn't*.

1) **"I enjoy moonlight walks."** Really? Moonlight walks? When's the last time you got off the couch at nine o'clock, pulled a pair of sneakers out of the closet, turned off the must-see TV, and took yourself on a little neighborhood tour that didn't involve getting your dog to shit as quickly as possible in the bushes next to your apartment so that you could get the hell back inside? Yeah, *that's* romantic.

2) **"Seeking a woman equally comfortable in a cocktail dress and sweats and slippers."** Okay, first of all, that woman doesn't exist. *No one* is equally comfortable in a cocktail dress and sweats and slippers. You try wearing pantyhose and Manolo Blahniks for three hours and see if you get my point. Plus, you're really looking for a woman who's grown attached to pants made out of fleece? Methinks not.

3) **"I love sitting by a roaring fire."** I'd like to take a survey of the people who say this; what percentage of them actually has access to a working fireplace? And anyway, is this supposed to be an appealing hobby? Is it supposed to suggest great personal warmth? Because the only people I know of who spend significant amounts of time sitting in front of the fire are people who wiped out on their first run down the mountain, and people who're too lazy to shovel the driveway so they can leave the house to get groceries.

4) **"I enjoy working out."** Have you *been* to the gym lately? Ain't no one there who looks like they're enjoying themselves. All that sweat, all that grunting, all those slippery machines — I mean, sure, we *go*, but it's not like we're skipping merrily from treadmill to StairMaster, thinking how lucky we are to be there. A more likely translation: the writer of this ad is either body-obsessed or doesn't have enough *real* interests to fill a 30-word blurb. Either way, doesn't look like such a stellar catch to me.

5) **"I like weekend getaways."** Um, doesn't this kind of go without saying? Have you ever read a personal ad that said, "I try to leave home as little as possible"?

6) **"I'm looking for friendship, maybe more."** *Maybe* more? That's called hedging your bets, people. You *are* looking for more, or you'd be hanging out with your buddies, not placing a personal ad. You're just leaving your options open in case he/she isn't good-looking enough.

7) **"I'm an ex-football-pro."** Do you really need me to comment here?

8) **"I enjoy independent films."** Well. Apparently you are not allowed to take out a personal ad if you don't enjoy independent films. You'd think with so many self-proclaimed art-house aficionados on the loose, indie movies would be making more than, like, $357 apiece. Come *on*. You *know* two-thirds of these people are going to see *The Hot Chick*.

9) **"My weight is proportional to height."** So if you're four-feet-three and 68 pounds, there won't be any surprises.

10) **"I like the finer things in life."** As opposed to all the people who just like crap.

11) **"I'm tired of the bar scene."** Is it that you're tired of the bar scene, or just tired of stumbling home alone after five Jack-and-Cokes and drunk-dialing your ex?

12) **"I have it all, except for the right woman."** All I have to say is, good luck dating this clown. What ever will you get him for Christmas?

13) **"I enjoy long walks on the beach."** It's amazing there's room to take a single step, what with all the people pouring onto our local beaches for long walks. It's funny, though; the last time *I* was at the beach, it looked like everyone was sacked out on the sand just like I was.

14) **"I'm looking for that special someone."** Just who the hell *is* this special someone everyone keeps referencing? This is one elusive woman, because everyone seems to be looking for her, and no one's having any luck. Perhaps you should be filling out a missing person's report instead of a personal ad? ■

After she returns from her moonlight walk home from an independent film and gets a roaring fire going, Tamara Wieder can be reached at twieder@phx.com.

DAVID SIPRESS

STRAIGHT DOPE

BY CECIL ADAMS

Was J. Edgar Hoover's cross-dressing an urban legend or a fact? Are there any pictures of him in drag? If so, where are they? I have never been able to find any info on this except small references in conspiracy books.

Cate

One more example of how the oligarchs plot to keep the truth from us, you're thinking. But as a matter of fact, the alleged transvestitism of John Edgar Hoover, director of the FBI from 1924 until his death in 1972, has never been established, and reputable historians say it's an urban legend. The story probably got its start because of much-more-plausible rumors that J. Edgar was gay. He and his right-hand man, Clyde Tolson, were constant companions for more than 40 years, even vacationing together, and both remained lifelong bachelors. (Hoover lived with his mom until she died in 1938.) Richard Nixon, on hearing of Hoover's death, supposedly exclaimed (with his customary delicacy), "Jesus Christ! That old cocksucker!"

The cross-dressing thing, however, is a definite no. The story appears in *Official and Confidential: The Secret Life of J. Edgar Hoover* (Orion Publishing Group, 1993), a gossipy biography by British journalist Anthony Summers, who has also written a JFK-assassination-conspiracy book. Summers says he got his info from Susan Rosenstiel, fourth wife of Lewis Rosenstiel, chair of Schenley Industries, a liquor distiller with reputed mob connections. Ms. Rosenstiel claimed that in 1958, she and her husband went to a party at a New York hotel, where they met Hoover and McCarthy witch-hunt lawyer Roy Cohn. Hoover, whom Cohn introduced as "Mary," was supposedly wearing a wig, a black dress, lace stockings, and high heels. Hoover went into a bedroom, took off his skirt to reveal a garter belt, and had a couple of blond boys — one wearing rubber gloves — "work on him with their hands." Cohn and Hoover then watched while Lewis Rosenstiel had sex with the boys. A year later Ms. Rosenstiel attended another party at the same hotel; this time Hoover wore a red dress and a black feather boa. He had one of the blond boys, who were now dressed in leather, read to him from a Bible while the other "played" with him. Hoover then grabbed the Bible, tossed it down, and told the first boy to join in.

Most researchers, including many hostile to Hoover, say this story is ludicrous. In a 1993 *Esquire* article, journalist Peter Maas wrote that Susan Rosenstiel, the sole source of the cross-dressing allegations, had "been trying to peddle this story for years," apparently because she believed Hoover had put FBI agents on her tail to help her husband during their divorce. According to Ronald Kessler, author of *The Bureau: The Secret History of the FBI* (St. Martin's Press, 2002), Ms. Rosenstiel did jail time for perjury in connection with a 1971 case. Even if she had a shred of credibility, it'd be hard to take this particular tale seriously. Hoover was an old hand at blackmail — he used incriminating information his agency collected about prominent people to maintain his hold on office and otherwise get his way. Would a man with so many enemies put himself in a position to be blackmailed by waltzing around a hotel in drag?

Summers also claims that the FBI gave the Mafia a pass for many years because mob boss Meyer Lansky had a photo of Hoover and Tolson having sex. Though Hoover did appear reluctant to go after organized crime, most observers think that was because he preferred easy targets to bulk up his arrest records. Once ordered to take on the mob by Robert Kennedy, Hoover pursued Lansky in particular with zeal — irrational behavior if Lansky could expose him. Maas also wrote that when he asked Lansky's closest associate about the photo, the old mafioso replied, "Are you nuts?"

Which brings us back to Tolson, and to Hoover's rumored homosexuality. Many people sensed that his long relationship with Tolson was more than a friendship — the pair never lived together, but they're buried side by side. Today some gay activists include Hoover and Tolson in their pantheons of famous gay couples, but appearances notwithstanding, no one has found concrete evidence that the two men were anything other than buds. Given Hoover's ability to cover his tracks — his associates, with Tolson's help, destroyed many of his files upon his death — it's unlikely anyone ever will. ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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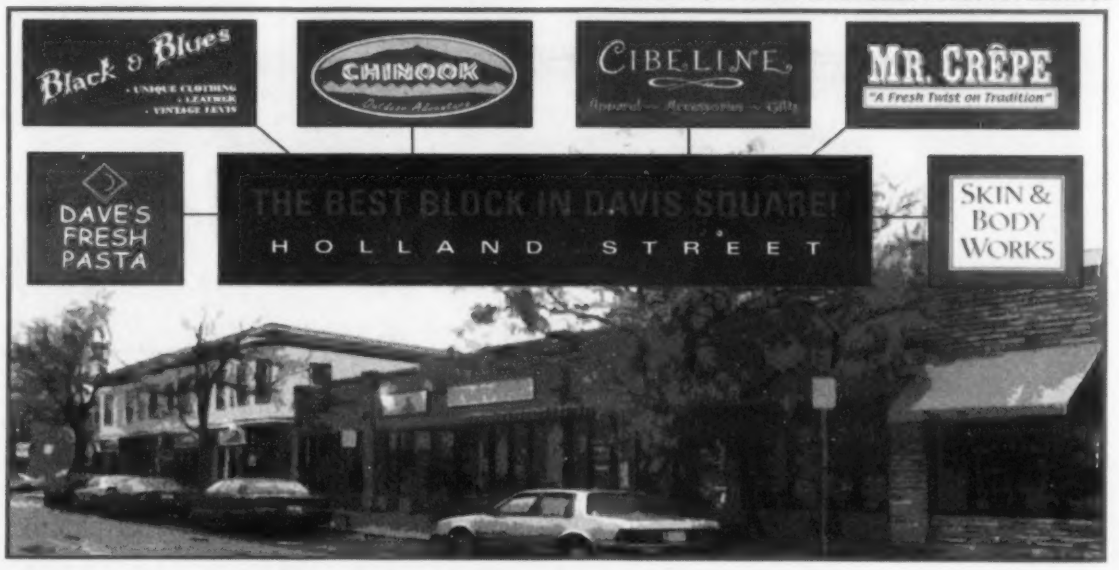

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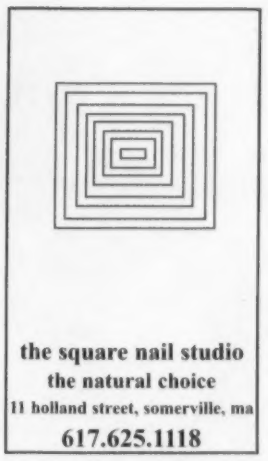

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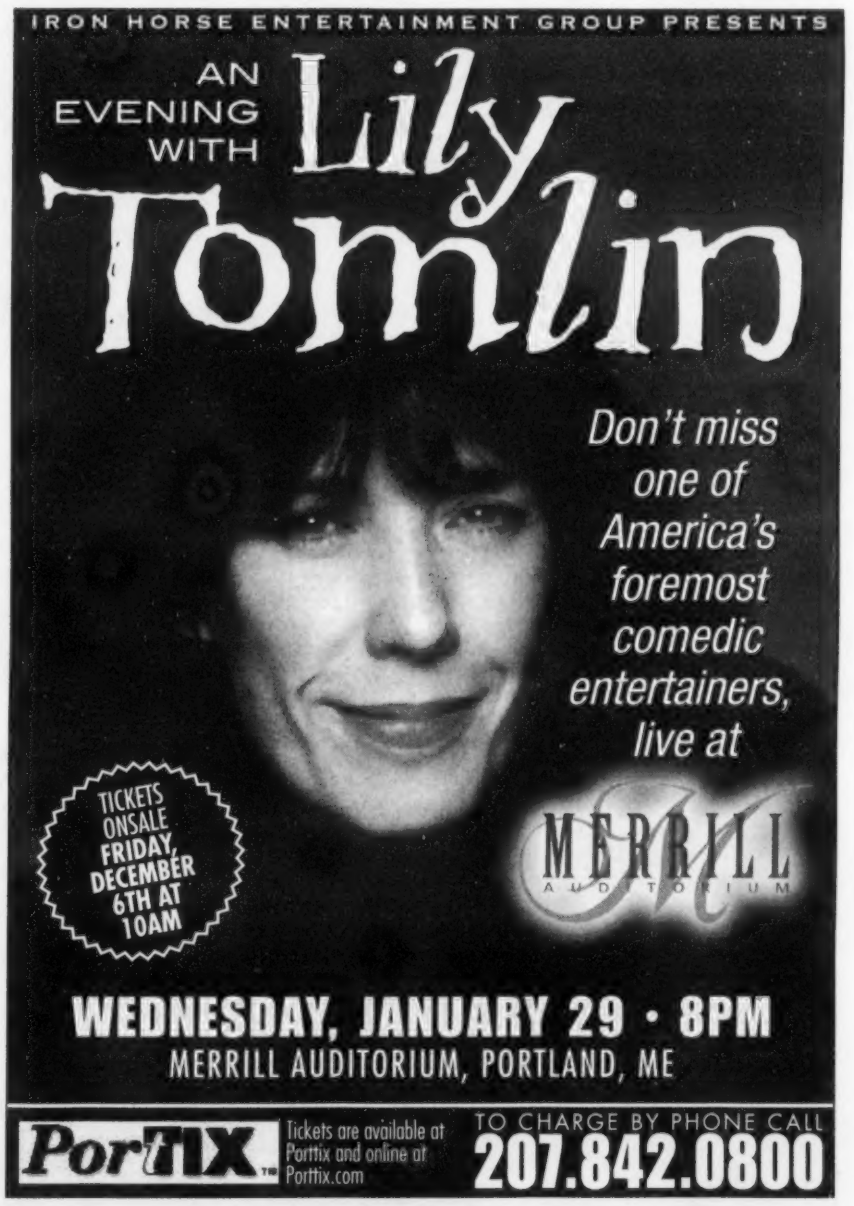
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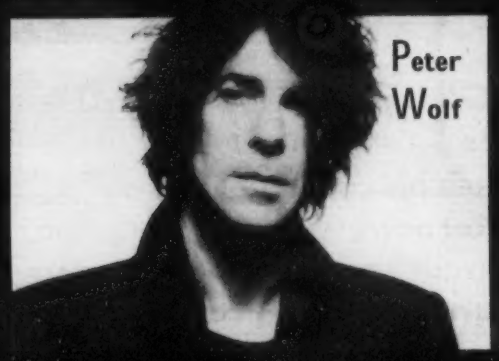

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WEEK THIRTEEN

The Patriots' Thanksgiving Day game was a turkey

Football goes retro

BY SEAN GLENNON

TIM WALKER

THIS HAS TO BE the saddest form of Thanksgiving-afternoon entertainment in America. Or maybe the second saddest.

The big fun, it seems, is to stick your head in the living room and get a look at me nodding off in front of the Patriots game. After years of fighting to watch at least some football on Thanksgiving — while the rest of my family has heartlessly insisted I engage in such lesser pursuits as feasting and conversation — I've finally come up with a rock-solid argument for why I must be allowed to watch one of the day's two NFL games (I'm writing about it, goddamit), and it looks like I'm not going to make it.

I get how it's funny (and if it were happening to someone else, I'd be the one laughing loudest), but I can't say I'm particularly amused. I'm also not nearly as close to asleep as everyone seems to think. I'm struggling to keep my eyes open, yes, but I'm entirely aware of both what's happening on the field in Detroit and in the room around me.

It's not my fault, I want to tell them. It's the wine and the tryptophan. It's having stayed up into the wee hours on each of the three previous nights — one watching Monday Night Football, and then two making pizzelles. And to be perfectly frank, the punt, kick, and turnover competition on the television isn't really helping anything.

By this time in this season, I've grown relatively accustomed to the Patriots and their sleepy style. Indeed, I've wondered at times if the key to many of their wins hasn't been that they've lulled their opponents into some kind of trance. But this has to be one of the single-most-boring professional sporting events to which I have ever been witness.

The Lions came into this game looking awful. The Patriots came in looking solidly mediocre. And neither team has done a thing to change its image.

It's five minutes into the fourth quarter and nothing has happened since forever. The Pats are ahead 20-9. They've led Detroit since the very start of the game. But they haven't done anything truly exciting since Tedy Bruschi turned an interception into a touchdown early in the first quarter.

The Patriots' offense has accounted for a total of 275 yards on nine possessions. They've managed a single touchdown, on a drive that started at Detroit's 19-yard line.

Detroit has accomplished even less. In the Lions' first nine possessions, they managed to log 249 yards. Detroit's rookie quarterback, Joey Harrington, has been intercepted three times. The Lions have punted three times. And on their other three drives, they've managed field goals.

Now, Detroit is moving the ball, destined, I imagine, to go nowhere or close to nowhere yet again. I can't see as I'd be leaping to my feet in celebration any time soon even if my belly weren't overfull and my eyes weren't determined to take some time off. But I'm annoyed by the snickering. I open my eyes to glare at my sister and then my mother as they hurry out of the room, laughing.

I hear someone, maybe it's my sister-in-law, out in the kitchen asking what the joke is. And I hear my brother, Chris, explain it even as I feel another set of eyes peak in at me. "My brother's struggling to keep his eyes open over there."

I think, but don't have the energy actually to shout to him, "Where the hell are you? You're supposed to be watching the game with me."

It's an unfair thought anyhow. To begin

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with, Chris never actually promised to watch the game with me. I assumed he'd try since he always has in the past, but I knew it would be tough for him to pull off this year since it's the first time he and his wife have hosted Thanksgiving dinner. And while the turkey's been cooked, carved, and served, there's still a house full of people to consider, coffee to brew, pies, cakes, and cookies to put out. And there's the after-dinner clean-up to tend to. If the game had turned out to be a nail-biter, an air show, even a Patriots rout, the dishes might have been left to sit for another hour. But I can hardly blame my brother for wanting to get a head start on the pile when there's only this mess to miss.

Besides, he's put in his time. Dinner didn't start until after 2 p.m. There was a good hour and a half of football before that, and my brother spent it moving between the living room and the kitchen. A few plays, then a look at the squash. A few more and a check on the turkey. Chris missed one of Detroit's field goals while he was greeting our parents. We both missed Tom Brady throwing an interception while we were carrying pies in from our Aunt Deb's car.

As dinnertime approached and the game dragged onward, even I found other things more interesting than football. Late in the second half, with the turkey out of the oven and sitting while its juices set, my mother conducted a clinic on how to make gravy. Glancing over my shoulder at the TV just in time to see the Patriots set up to punt, I thought, "The Pats care less about winning than we do about when to add flour."

the Sam Cunningham," as the Pats trotted onto the field — it had subsequently occurred to him that the Patriots who wore those colors weren't anything like the Patriots who won last season's Super Bowl. At their best, they were more like the floundering, ineffectual bunch we were watching this Thanksgiving at Ford Field.

When Adam Vinatieri put up his second field goal of the day at the beginning of the fourth quarter, giving the Pats a 20-9 lead and a solid grip on an awful game, Chris made for the kitchen. I settled in, leaned back, and started to feel the weight of my eyelids.

As the afternoon wore on, no single element snapped me back to complete consciousness. My current state of semi-alertness is partly a result of my annoyance at being poked fun of. It's partly Detroit's fourth field goal of the game, which brings the Lions back within eight points (a gap that would be entirely surmountable for any real professional football team with nearly 10 minutes of playing time remaining, but keeps the game utterly out of reach for Detroit). And it's partly because my brother-in-law, David, and his mother, Ardath, have finished eating and have joined me in the living room.

As far as David and Ardath know, this may well be the most exciting, well-played football game of the season. All they see is a Lions field goal followed by a nine-and-a-half-minute, clock-devouring Patriots drive that starts at the New England 19 and moves all the way to the Lions' one-yard line. It's an awkward drive, studded with penalties on both sides of the ball, but it makes the Pats offense look almost okay.

Chris missed one of Detroit's field goals while he was greeting our parents. We both missed Tom Brady throwing an interception while we were carrying pies in from our Aunt Deb's car.

Chris didn't go to the dining table with the gorgeous bird he and his wife had spent the day cooking. He hit the living room with me and ate in front of the television (maybe because my excuse was his excuse, maybe because he wanted to keep me company), listening around the corner to the compliments being offered to the chefs.

We shared cooking secrets and talked about the approaching holidays while Bon Jovi yowled from the TV at halftime. We worked on heaps of dark meat, mashed potatoes, and dressing as the Pats and Lions stumbled through the beginning of the third quarter, each team doing its best not to play any actual football.

Midway through the third, with the Pats leading 17-6, as I finished off my second giant plate of food, my mother popped in to ask, "Who's winning?"

"New England," Chris and I muttered together.

"Oh," Mom answered, looking a bit surprised. "I don't hear a lot of screams."

"Not a lot to scream about," I mumbled, barely looking up from my plate.

On the TV, the officials announced that a Patriots challenge of a 16-yard completion by Harrington had been successful; the ball was called back. But on the next play, Harrington completed a nine-yard pass for an indisputable first down. And the Lions, though no one could accuse them of having a good day, continued to move the ball a chunk at a time, edging toward their third field goal.

As the kick went up, bringing Detroit within eight points, neither Chris nor I had any reason to be confident that the Patriots would hold on for the win. We had a good idea Detroit would hold on for the loss, but that isn't quite the same.

Chris decided the retro Patriots uniforms were bringing bad luck. Though earlier in the day, he'd been excited to see the uniforms — exclaiming, "Look, it's

It's certainly enough to get Ardath excited. And her enjoyment of the drive picks me up a bit, not least of all because she's someone I never would have pegged as a football fan. It's always fun to discover someone's not exactly who you thought.

I think of calling Chris to come and watch the end of the game after Brady converts a third and long with 3:30 left to play, but I decide it isn't worth interrupting his conversation for such a trivial matter.

Ardath, for her part, wants to see the Pats finish strong.

"They'd better get a touchdown after all this," she says.

"Yeah," I grumble. "I'd like to see them finish off *one* of their drives."

She stays positive — "I know, it's been a great drive" — but even that doesn't last.

At the Detroit one-yard line with 31 seconds remaining in the game, the Pats approach the ball clearly not intending to finish the day off with a score.

"They should try to get a touchdown," Ardath argues.

"They're just gonna let the clock run down," David tells her.

"Oh, come on!" she offers in disbelief.

I know just exactly how she's feeling.

Two minutes later, I'm grabbing a piece of apple pie, aiming to catch at least part of what I hope will be a better game between Washington and Dallas, and filling Chris in on the retro Pats' frustrating retro finish.

They'd best find their way back to 2002 in a hurry, I tell him, 'cause there are four games ahead against teams that have never left it. And if they don't win at least three of them, their 2003 is going to be nine months coming. ■

Sean Glennon can be reached at sean@thispatsyear.com.

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In spite of all his retooling efforts, Al Gore remains haunted by his past

Robo ghost

POLITICS, *continued from cover*

vocally issuing statements critical of the Bush administration. By the time Gore was ready to enter the active political arena, he was supposed to be welcomed back by Democrats longing to regain what should have been theirs in 2000. But that hasn't happened. The more media appearances Gore has made — ostensibly flogging his book, but make no mistake, it's a political dry run — the worse he appears. From appearances with David Letterman on CBS, Larry King on CNN, and Barbara Walters on ABC to a spot on NBC's *Today* show with Katie Couric, Gore's appeal seems to diminish. He scored a few points on Letterman by joking about how 50.1 percent of the people feel that he screwed up and growing intentionally stiff and silent when Letterman asked him whether the events of 2000 made him angry — a variation of an old Gore joke where he acts robotic when asked to display personality. But he didn't fare as well on most of the shows. He certainly didn't help himself by first showing up late for *Larry King Live*, and then refusing to agree, when King pressed him, that he probably should have let President Bill Clinton campaign for him. Chuck Raasch, a political writer with the Gannett News Service, described the new Gore as very much "the Old Gore: Scripted, carefully parsed, with newly evolved imagery and positions on issues." The only praise he's managed to score has come from an unwanted corner: public relations. *PR Week*'s December 2 issue designated Gore's "charm offensive" the "PR Play of the Week."

It's no surprise, then, that perennial Gore critics, such as the *Washington Post*'s Michael Kelly and National Review Online's David Frum, have come in for attack, especially in view of several recent speeches designed to retool the old presidential candidate. Speaking to a Manhattan audience on November 13, for example, Gore announced that he had "reluctantly" concluded that the nation needs a Canadian-style single-payer health-care system. (This from the man who eviscerated former senator Bill Bradley during the 2000 Democratic presidential primary for saying the same thing.) Kelly and Frum have panned Gore during his book tour and faulted the former vice-president for his move to the left.

More interesting is the poor reception Gore is getting from generally liberal commentators. *New York Times* columnist Frank Rich faulted the would-be president for his performance with Couric, who, Rich wrote, uncovered "the old Al Gore lurking inside the latest model" in all of three minutes. Couric had a hard time pinning Gore down on how he would handle Saddam Hussein; when he finally answered her question, the best he could muster was a plan to call for a unanimous United Nations Security Council vote.

Likewise, *LA Weekly* editor-at-large Marc Cooper skewers this latest "progressive" version of Gore in the alternative paper's November 29 issue. "So in this matchlessly dreary political moment, the least Al Gore can do to marginally improve matters is to get his mug off the tube and dig back in to wherever he lurks between his pop-up appearances," writes Cooper. "Go grow another beard, Al. Or write another book. But please, please, don't run for president again." Ouch.

Cooper's sentiments are not unique among Democrats. A *Los Angeles Times* poll of Democratic National Committee members found that 48 percent opposed a 2004 presidential run by the former vice-president. Such a finding leads to one conclusion: Gore's political prospects are dim at best. The poll, coupled with his less-than-warm reception by opinion leaders and his insistence on being coy about his intentions (he told Larry King, among others, that he'd make a decision about 2004 "over the holidays") means one thing: Gore is toast, but he doesn't know it. The poor guy is an apparition, much like Dickens's Marley. He wanders the earth from television station to television station, as if his political prospects were still alive.

Given Gore's name recognition, if he does throw his hat into the ring, he instantly becomes the candidate to beat. A November poll by Quinnipiac University showed Gore with the support of a little less than one-third of American voters, followed by Hillary Rodham Clinton at 22 percent, Senate minority leader Tom Daschle with 11 percent, and Connecticut senator Joe Lieberman, Massachusetts senator John Kerry, and Missouri congressman Richard Gephardt tied at eight percent. It sounds good until you consider that Gore was the Democratic nominee in 2000, and the popular-vote winner at that; he should be much higher than 32 percent. (A recent *Washington Post* poll of Democratic voters that didn't include Hillary Clinton put Gore at 49 percent. Even so, 54 percent of those respondents said they opposed recycling the Gore-Lieberman ticket.) One thing is clear: other candidates aren't afraid of him. On Sunday, Kerry announced his intention to form an exploratory committee, the precursor to a presidential run. Asked about Gore at a Boston press conference on Monday, Kerry said, "If I were daunted, I wouldn't have announced what I announced yesterday."

All of which raises a question: what went wrong?

IF YOU LISTEN to Gore, the media are a big part of what went wrong. He told Josh Benson of the *New York Observer* that there's a "fifth column" within the media that supports the extreme right wing. "Fox News Network, the *Washington Times*, Rush Limbaugh — there's a bunch of them, and some of them are financed by wealthy ultra-conservative billionaires who make political deals with Republican administrations and the rest of the media," Gore said. His refrain seems derivative of Hillary Clinton's claim in 1998 that there was a "vast right-wing conspiracy" arrayed against her husband. Notwithstanding the fact that her husband walked — or rather unzipped — his way into the trap the right wing laid out for him, there was more than just a kernel of truth in her words, as there is in Gore's. But so what?

Even with the abuse Gore receives almost daily on talk radio, administered on such venues as Limbaugh's nationally aired program and Jay Severin's WTKK local show, he was still able to get his message out in the "free media" during the month of November. Not that Gore is blaming all his problems on the right wing. Speaking to Benson, he acknowledged that he himself might be at the root of some of them. "Maybe I bear the blame for some of it," he told the *Observer*. "I haven't been very good about calling all of the insiders over the last two years."

Indeed. Much of Gore's disappointing return to the limelight, in fact, can be linked to the vehicle he selected to mark his comeback, his and Tipper's 417-page tome on the American family. *Joined at the Heart* is an odd, disjointed mix of anecdotes, policy, history, and bromides — all of which might have been fine if the book worked politically. But it doesn't.

For starters, the very topic of the book, the American family, isn't exactly what's on the public's mind these days. The book might have worked as a political vehicle in the mid 1990s, when the culture wars made their way into national debates on welfare, gay rights, and working mothers, and the national Democratic Party was finding a new voice on domestic policy. But to ask, as the Gores do in the book's opening pages, "How do we deal with all the extraordinary changes that American families have been going through in the past few decades?" seems extraordinarily tone deaf in the wake of the September 11 attacks, which triggered urgent security concerns. Besides, similar terrain was covered six years ago in Hillary Rodham Clinton's oft-ridiculed book, *It Takes A Village: And Other Lessons Children Teach Us*, published by Simon & Schuster in 1996.

It's hard to say what the Gores' book brings to the general table of family and child-drearing that Clinton's didn't much earlier, more memorably, and with greater attentiveness to policy development. And as easy as it is to make fun of the phrase "it takes a village," it's one that resonates with a certain block of voters. What's so frustrating about all this — a frustration that echoes critiques of Gore's 2000 run for president — is that he's so clearly capable of much more. Take his 1992 book *Earth in Balance: Ecology and the Human Spirit* (Houghton Mifflin). Back then, Gore was one of the first mainstream politicians to draw attention to the crisis in the environment. (His environmental advocacy won him the moniker "Nature

DANNY HELLMAN

Boy" from the first president Bush. No, it wasn't a compliment.) His book established the Tennessee senator as an innovator and thinker who was ahead of his time on an important issue. But with his and Tipper's book on the American family, Gore is following, not leading.

Today, the public is worried about terrorism, and that's reflected in the fact that roughly a third of the books on the *New York Times*' bestseller list are either about the war on terror or inextricably linked to it: *Leadership*, by Rudolph Giuliani (Miramax); *Let's Roll!*, by Lisa Beamer (Tyndale); *Let Freedom Ring: Winning the War of Liberty over Liberalism*, by Sean Hannity (HarperCollins), and *American: Beyond Our Grandest Notions*, by Chris Matthews (Free Press). All of which show that even bad books can be important books if they strike a chord; Gore's doesn't.

Making matters worse, the Gores seemed aware that the moment for a book on "family" had passed — yet they didn't adjust accordingly! They write: "[I]n the months that have passed since the attacks of September 11, 2001, a lot of people have told us that they have been thinking long and hard about what is important to them in life — and have concluded, as we have, that a big part of the answer is family." That may be true, but surely just as big a part of the answer is domestic security: airport safety, guarding our nuclear reactors from attack, protecting the water supply, preventing another anthrax nightmare. It's hard to say what Gore was thinking — or if he was thinking at all — when he settled on the theme of his and Tipper's book. Regardless, it should have been painfully obvious that a book on families wouldn't make the same splash politically as it might have had the attacks never taken place.

One Gore-related project that might have survived the new post–September 11 realities would have been a straightforward memoir about his life. (Senator John McCain of Arizona scored by writing not one, but two such books, *both* of which are selling more copies than *Joined at the Heart*.) An obvious failing of Gore's 2000 presidential bid was his inability to convey an authentic personality to voters. One of the reasons Gore, the designated successor to a popular president running in economically good times, failed to defeat Bush decisively was that many voters found themselves asking the question, who is Al Gore? — even after he'd spent eight years in office as vice-president. If Gore had written a readable memoir, he could have gotten his personality and identity across without media interference. Such a book could have revealed what it was like for Gore to grow up a senator's son, and related stories about his service in Vietnam, his marriage to Tipper, and his tenure in the House, Senate, and the White House.

In an autobiography, he also could have addressed one of the key failings of his 2000 candidacy: his inability to sum up his contribution to the Clinton administration. And it's something he continues to have trouble with, as his November media blitz shows. Why he has this problem, given the historic nature of his vice-presidency — he was surely the most activist and involved number-two man in the nation's history up to that point — is a mystery. Clinton delegated crucial duties to Gore: the environment, arms proliferation, Russia. Gore even had his own adviser on the National Security Council. But he has been reluctant to talk about how he influenced the president. Interestingly, back in September, Gore's former legal counsel, Charles Burson, addressed a small gathering in the law offices of Mintz, Levin. Burson told a fascinating story about how Gore — over the opposition of the White House's political team — made the decision to attend the international meeting on air pollution in Kyoto, Japan. (See "Today's Jolt," September 26, 2002.)

Retelling that story in a book-length memoir would have given Gore the opportunity to highlight his own views on the environment and international affairs, and to do so in a way that compares favorably with the views of both Clinton *and* Bush.

THERE IS a strategy behind Gore's recent public appearances: appeal to the base. Gore opposes military action against Iraq — in contrast to the position he took in 1991, when he was just one of 10 Democratic senators who voted for the original Gulf War. (Granted, Gore can argue that the first Gulf War was a response to Hussein's invasion of Kuwait, whereas the current president's proposed war would amount to an attempt to remove Saddam Hussein preemptively.) He also has moved left on economic matters — he wants to cancel the Bush tax cut — and has basically pirated the position of his 2000 primary rival, Bill Bradley, on health care.

Gore is a ghost. He wanders the earth from television station to television station as if his political prospects were still alive.

But none of this plays well. Throughout his career, Gore has been through more changes than Windows. Gore 1.0 was a pro-life moderate Democrat. Gore 1.1 was a pro-Israel hawk who ran against Michael Dukakis, Dick Gephardt, and Jesse Jackson from the right in the 1988 New York primary. Gore 2.0, which emerged during the Clinton administration, was the point man on getting the North American Free Trade Agreement passed. This sort of background makes it unlikely that he could ever really win over the progressive wing of the Democratic Party — especially in primary battles with the likes of Al Sharpton flanking his left.

The essence of the *LA Weekly*'s anti-Gore rant by Cooper is that the former vice-president is an untrustworthy agent of progressivism. "As recently as during the 2000 primary, he relentlessly attacked rival Bill Bradley as some sort of soft-brained leftist when the former senator presented his own rather modest national health-care plan.... And now Gore is out there sounding like some sort of Stockholm socialist?" Cooper asks, lambasting the 1988 presidency seeker for being the first to attack candidate Michael Dukakis with the "race-baiting Willie Horton strategy." No, a strategic move leftward is not exactly enthralling the party faithful — and is not likely to do so in the future.

All that said, it's not impossible to wage a comeback in politics. No candidate could have been further down than Richard Nixon after he lost the 1962 governor's race in California to Edmund "Pat" Brown, which came after he lost the presidency in 1960 to John F. Kennedy. The defeat elicited Nixon's oft-quoted line: "You won't have Nixon to kick around anymore, because, gentlemen, this is my last press conference." How did Nixon come back? First off, he waited an entire presidential-election cycle to try, sitting out the election of 1964 (which Arizona senator Barry Goldwater, running as a candidate of the far right, lost disastrously to Lyndon Johnson). Then, in 1968, Nixon appeared on the NBC comedy show *Rowan and Martin's Laugh-In*. "The Nixon of 1968 was so different from the Nixon of 1960 that the whole personality required re-exploration," wrote Theodore White in *The Making of the President, 1968*. As that tumultuous year drew to a close, Nixon was elected president of the United States.

You know things are tough when you have to look to a politician like Nixon for inspiration. But Gore seems to be taking at least one page from Nixon's playbook. He'll be on *Saturday Night Live* — the modern equivalent of *Laugh-In* — on December 14. But if lightning fails to strike, it might take the visit of three Christmas Eve apparitions to convince Gore of the errors of his ways. ■

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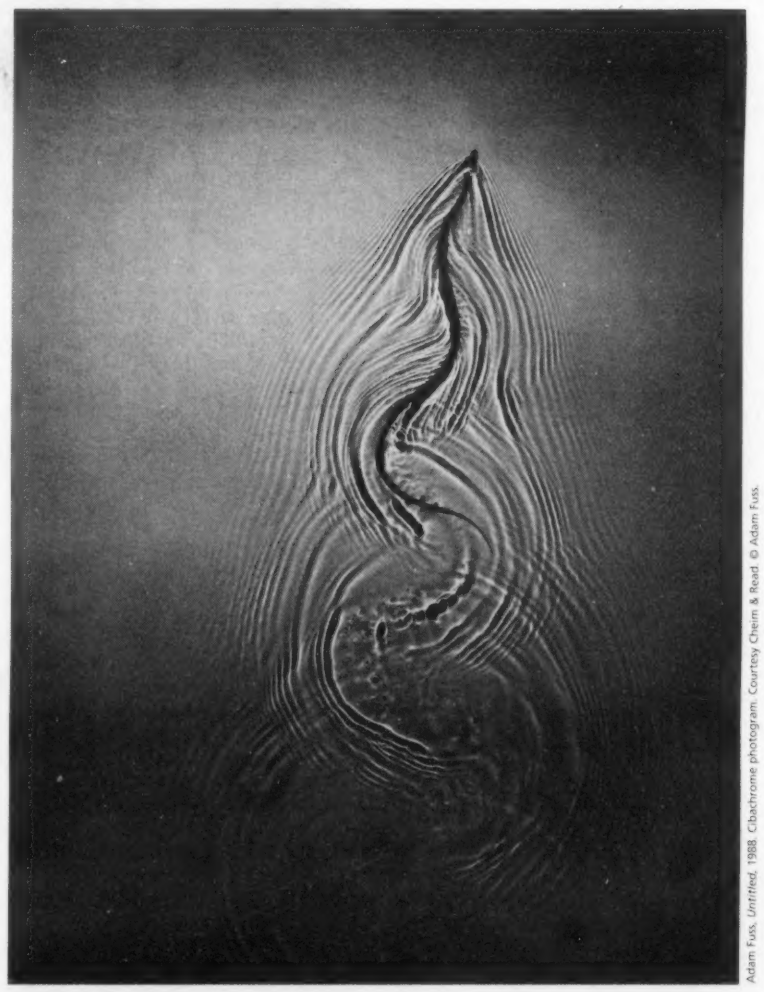

Adam Fuss, *Untitled*, 1988. Cibachrome photogram. Courtesy Cheim & Read. © Adam Fuss.

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Henry Kissinger, John Poindexter, and Strom Thurmond: Old bad guys all polished up and presented as shiny new champions of peace and justice

Nightmare on Main Street

KISSINGER, *continued from cover*

But that's not all. No one even noticed last February when John M. Poindexter — a convicted liar, thief, and traitor for his role in the 1986 Iran-contra affair during his tenure as national-security adviser under Ronald Reagan — was appointed to head the Pentagon's newly formed Information Awareness Office. Only recently have reports come out about what that office is up to — spying on the American public — and Poindexter's role in it all. But again, there's been a disconcerting lack of outrage. In disturbing contrast to all this were the recent front-page stories previewing Strom Thurmond's 100th birthday on December 5. What are we to make of the fact that the centennial celebration of a racist segregationist gets more attention than the appointment of a convicted secret conspirator to a Pentagon office designed to track our credit-card purchases?

George Santayana famously noted that "those who cannot remember the past are condemned to repeat it." This is the historian's version of Freud's theory of "the return of the repressed" — the more we try to forget unpleasant memories or feelings, the more persistently (and monstrously) they will resurface in our consciousness. But the appointments of Kissinger to investigate national-security problems relating to September 11 and Poindexter to spy on Americans, coupled with the celebratory coverage of Thurmond's 100th birthday, are not the result of forgetting the past. Rather, they represent an open and gross manifestation of the desire to re-create the past. This isn't the return of the repressed — it is the return of the repressive. And President George W. Bush is leading the way.

Bush has peppered his administration with political criminals from the past. John Negroponte — who, as ambassador to Honduras during the Reagan administration, helped supply arms to Nicaraguan contras in defiance of a congressional ban, and who helped conceal from Congress acts of murder, kidnapping, and torture committed by a CIA-equipped and -trained Honduran military unit — is now the ambassador to the United Nations. Elliott Abrams, who pleaded guilty in 1991 to two counts of withholding evidence from Congress for his role in the Iran-contra scandal (and who was pardoned for his crimes by the first president Bush) is now the National Security Council's senior director for Near East and North African affairs and an aide to the president on Middle East issues. And Otto Reich — who headed the Office for Public Diplomacy, which was censured by the House Committee on Foreign Affairs for engaging in covert propaganda activities — is the assistant secretary of state for Western Hemisphere affairs. But Bush's appointment of Kissinger — known primarily for his overlapping stints as national-security adviser (1969-'75) and secretary of state (1973-'77) in the administrations of Richard Nixon and Gerald Ford, but who is remembered by many as "the butcher of Cambodia" for his illegal bombing of Cambodian Laotian civilians in February and March of 1969 — to head an independent commission to investigate the causes of the attacks and to ask whether the FBI and CIA could have averted them is hard to top. (See "Look Who's Back," page 24.)

To both his admirers (yes, they're out there) and his detractors, Kissinger is infamous for his use of secrecy and deceit in wielding political power. He urged Nixon to prosecute newspapers if they published the Pentagon Papers, claiming that publication would erode the power of the federal government to make and implement policy decisions (an argument almost identical to the one used to support Vice-President Dick Cheney's refusal to hand over the list of who attended his energy-commission meetings). He wiretapped his own colleagues and journalists when he suspected leaks about the bombings in Cambodia. Kissinger has never really been much of a pro-democracy sort of guy. During the brutal and murderous military takeover of Chile, he remarked, "I don't see why we need to stand by and watch a country go Communist because of the irresponsibility of its own people."

Kissinger's career of public (dis)service ended after his stint as Ford's secretary of state. Six years later, he started his own consulting company, Kissinger Associates. Most of the company's work involves negotiating relationships between multinational corporations and foreign governments. He refuses to make public his list of clients, but they're known to include American Express, ITT, Lockheed Corporation, Coca-Cola, Fiat, Revlon, Union Carbide, and H.J. Heinz. But the world of American consumerism isn't all that far from Kissinger's old world of foreign policy. As Christopher Hitchens points out in his book *The Trial of Henry Kissinger* (Verso, 2001), Kissinger's firm helped Heinz find a market for baby food in China: "Selling baby food in China may seem innocuous enough, but when the Chinese regime turned its guns and tanks on its own children in Tiananmen Square in 1989, it had no more staunch defender than Henry Kissinger. Arguing very strongly against sanctions, he wrote that 'China remains too important for America's national security to risk the relationship on the emotions of the moment.'" Is this a man we should trust to determine if any connections exist between Saudi oil money and Al Qaeda?

Even worse, however, is that Henry Kissinger is viewed by many other countries as a war criminal. In May 2001, he was asked to testify about the fate of French citizens who disappeared under the Pinochet regime. He has also been called to testify about his relationship with the Pinochet government's use of assassination and torture in Chile and Argentina. In September 2001, he faced a civil lawsuit charging him with complicity in the murder of General Rene Schneider of Chile. The situation is so bad that the Brazilian government rescinded its speaking-engagement offer to Kissinger because it realized it could not guarantee him immunity from prosecution. Indeed — like his supporter and friend General Augusto Pinochet — Kissinger could be snatched up and made to testify on human-rights abuses if he travels abroad. As Hitchens recently reminded us in a piece for *Slate*, Kissinger gets legal advice before he travels anywhere to avoid becoming another Pinochet — detained and even arrested for his past crimes against humanity.

It's hard not to ask *why Kissinger*? Why not, as Senator John Kerry recently suggested to Tim Russert on *Meet the Press*, former New York mayor Rudy Giuliani? Why not former secretary of state Madeleine Albright? Why not Jimmy Carter, who just won the Nobel Peace Prize? (Of course, that award in itself may not necessarily commend him — Yasser Arafat and Kissinger himself are also Nobel Peace Prize laureates.) Even the *first* president Bush would have been a better choice.

KISSINGER'S appointment isn't the only evidence of Bush's desire to restore America to past glories — an image that looks like a Norman Rockwell painting crossed with *A Nightmare on Elm Street*. There's also the appointment of Iran-contra liar Poindexter to direct the Information Awareness Office (IAO) in the Pentagon's Defense Advanced Research Projects Agency (DARPA). The IAO's official mission statement, posted on its Web site at www.darpa.mil/iao, proclaims: "The DARPA Information Awareness Office (IAO) will imagine, develop, apply, integrate, demonstrate and transition information technologies, components and prototype, closed-loop information systems that will counter asymmetric threats by achieving total information awareness useful for preemption; national security warning; and national security decision making." Essentially, Poindexter has become the information czar of homeland security, and the Pentagon now has access to the private e-mails, online communications, and personal finances of all United States citizens. Big Brother has met Google.

Like Kissinger, Poindexter is an old-guard remnant of the Nixon White House — a moment in American history that must burn brightly in the political imagination of George W. Bush (after all, he tapped former Nixon aide Dick Cheney to be his vice-president). Forget the fact that Poindexter was convicted of conspiracy, obstruction, and lying to Congress in the Iran-contra scandal. In the eyes of many conservatives, he was a patriot in his efforts to support the murderous contras' attempt to overthrow the socialist Sandinista government of Nicaragua. Luckily for him, his 1990 convictions were overturned in 1991 because statements from his congressional testimony — for which Congress had granted him immunity (an immunity that was at first denied because Poindexter's testimony turned out to be lies) — had impermissibly been introduced into his criminal trial. It probably didn't hurt his chances for appointment that Poindexter has spent the past decade as the vice-president of Syntek Technologies, which holds many lucrative contracts with the federal government — especially with the Penta-

MAIN PHOTO BY DAVID HAWK; KISSINGER PHOTO BY AP/WIDE WORLD

IN THE EARLY 1970s, *Kissinger presided over a murderous bombing campaign of Cambodian civilians during his time as Richard Nixon's secretary of state. Today, he's in charge of investigating what the government could have done to prevent the September 11 terrorist attacks.*

gon. Syntek and Poindexter worked with DARPA over a period of years to develop Genoa, a surveillance device that combines a state-of-the-art search engine and a "peer-to-peer" file-sharing system that can quickly analyze electronic information.

But perhaps the most shocking aspect of Poindexter's appointment is the fact that it happened on February 13, 2002 — but received scant coverage until this past November. (A lapse duly noted by Project Censored this year.) Was the press sleeping? Is it not important to draw attention to the appointment of a convicted felon (albeit one whose conviction was overturned) who did his best to subvert national law and foreign policy to a position of the highest importance and sensitivity? Or has the press been beaten down, like many Americans, by Bush's attempts to re-create America in the image of its falsely glorified past?

AP/WIDE WORLD

IN 1986, *John Poindexter invoked the Fifth Amendment during testimony before Congress on his role in the Iran-contra affair. In 1990, he was convicted of lying to Congress. Today, he's in charge of the Pentagon's Information Awareness Office, which tracks US citizens' credit-card purchases and e-mail transmissions.*

GIVEN ALL THIS, what are we to make of the adoring coverage of Strom Thurmond's 100th-birthday party? The front page of the November 29 *New York Times* featured a story about Senator Thurmond's preparations for his December 5 birthday. As appalling as the news blackout on Poindexter's appointment was, the celebration of Thurmond is — in a broader historical sense — even worse. Forget the fact that at nearly 100, Thurmond can barely perform his duties as senator. He now lives in a hospital and has to be helped to his seat by aides. His votes — barely audible, even with the aid of a microphone — are apparently decided by others, as he has trouble grasping the details and facts of legislation. There is little doubt that Thurmond is an embarrassment to the integrity of the Senate and to his constituency.

But even more appalling is that this is a man who spent decades fighting to deny basic human and civil rights to African-Americans. In 1957, he filibustered for 24 hours and 18 minutes in an attempt to stop passage of the one of the first congressional civil-rights bills. No surprise there, since he had broken away from the Democratic Party in 1948 to run against Harry S. Truman on a Dixiecrat platform that championed opposition to "the intermingling of races." It was during this time that "ol' Strom," as he is known, publicly stated: "I want to tell you that there's not enough troops in the Army to force the Southern people to break down segregation and admit the Negro race into our theaters, into our swimming pools, into our homes, and into our churches."

When Truman proposed civil-rights legislation, Thurmond warned: "If the segregation program of the president is enforced, the results of civil strife may be horrible beyond imagination. Lawlessness will be rampant. Chaos will prevail. Our streets will be unsafe. And there will be the greatest breakdown of law enforcement in the history of the nation." Of course, in the 1950s, racists hotly resisted the idea of integration; and make no mistake, during this time Thurmond revealed himself as profoundly and indelibly racist. So much so that in the early 1950s, he was quoted saying: "Our niggers is better off than most anybody's niggers, why, they got washing machines and some of 'em even got televisions. I can't understand why they complaining."

So why is Thurmond celebrated in such sentimental fashion? In 48 years as a senator, he has proposed no striking legislation and chaired no important committees. Indeed, he's made very few worthwhile contributions at all. What he has done is become a symbol — and a very potent one at that — of a deeply entrenched conservatism that many Americans are reluctant to give up. Sure, Thurmond gave up his aggressive articulation of race-baiting politics in the 1970s and hired a black aide, but symbolically he has always stood for a part of the American past that is comforting even to some who might resist his race politics. Like a Norman Rockwell painting that has gone the way of the picture of Dorian Gray, Thurmond is a living relic of an American past that reminds people of a world that never existed. It is an illusory world in which America was always right and respected. In which there was prosperity and good will, food on everyone's table, and cheer in their hearts. That is why photos of Thurmond — even when he looks doddering and like he has no business helping to run the country — are presented with an elegiac air. In a world that is falling apart, wracked with violence, and in which the United States more often than not has decided to be a bully rather than striving for the moral high ground, Strom Thurmond represents a happier past to many people. Of course these are not African-Americans or liberals or even people of truly good will, but rather those who retreat into the past when the future looks too scary.

AP/WIDE WORLD

IN 1948, *Strom Thurmond ran for president bragging that there weren't "enough troops in the Army to force the Southern people to break down segregation." Today, as he turns 100 years old, he's the subject of fawning news features.*

Optimists crow that the past is merely a nightmare from which we awaken. That doesn't seem to be the case at this moment in US history. As the weeks have ground on, it's become increasingly clear that George Bush's vision of America's future is deeply rooted in its past. Not simply some sentimental fantasy of small towns and Fourth of July parades and apple pies set out on country tables, but a nightmarish past that features not new bad guys, but the old bad guys all polished up and presented as shiny new champions of peace, justice, and 1984. There is little doubt that September 11, 2001, is a date that will be forever burned into history. It will not simply mark the first large-scale terrorist attack on the United States, but also the beginning of a new page in American history — one in which the US government, after decades of slow, but steady movement into a brighter future, abruptly changed direction and marched forthrightly and unblinkingly into the worst horrors of our past. ■

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HENRY THE KNIFE

Q: When is black really white and up really down? A: When Henry Kissinger has been put in charge of investigating governmental malfeasance.

Look who's back

BY DAVID CORN

ASKING HENRY KISSINGER to investigate government malfeasance or nonfeasance is akin to asking Slobodan Milosevic to investigate war crimes. Pretty damn akin, since Kissinger has been accused, with cause, of engaging in war crimes of his own. Moreover, he has been a poster child for the worst excesses of secret government and secret warfare. Yet George W. Bush has named him to head a supposedly independent commission to investigate the nightmarish attacks of September 11, 2001, a commission intended to tell the public what went wrong on and before that day. This is a sick, black-is-white, war-is-peace joke — a cruel insult to the memory of those killed on 9/11 and a screw-you affront to any American who believes the public deserves a full accounting of government actions or lack thereof. It's as if Bush instructed his advisers to come up with the name of the person who literally would be the absolute worst choice for the post and, once they had, said, "Sign him up."

Hyperbole? Consider the record.

Vietnam. Kissinger participated in a GOP plot to undermine the 1968 Paris peace talks in order to assist Richard Nixon's presidential campaign. Once in office, Nixon named Kissinger his national-security adviser, and later appointed him secretary of state. As co-architect of Nixon's war in Vietnam, Kissinger oversaw the secret bombing campaign in Cambodia, an arguably illegal operation estimated to have claimed the lives of hundreds of thousands of civilians.

Bangladesh. In 1971, Pakistani general Yahya Khan, armed with US weaponry, overthrew a democratically elected government in an action that led to a massive civilian bloodbath. Hundreds of thousands were killed. Kissinger blocked US condemnation of Khan. Instead, he noted Khan's "delicacy and tact."

Chile. In the early 1970s, Kissinger oversaw the CIA's extensive covert campaign to assist coup plotters, some of whom eventually overthrew the democratically elected government of Salvador Allende and installed the murderous military dictatorship of Augusto Pinochet. On June 8, 1976, at the height of Pinochet's repression, Kissinger met with the dictator and told him behind closed doors that "we are sympathetic to what you are trying to do here," according to minutes of the session (which are quoted in Peter Kornbluh's forthcoming book, *The Pinochet File* [New Press]).

East Timor. In 1975, President Gerald Ford and Kissinger, still serving as secretary of state, offered advance approval of Indonesia's brutal invasion of East Timor, which took the lives of tens of thousands of East Timorese. For years afterward, Kissinger denied the subject ever came up during the December 6, 1975, meeting he and Ford held with General Suharto, Indonesia's military ruler, in Jakarta. But a classified US cable obtained by the National Security Archive shows otherwise. It notes that Suharto asked for "understanding if we deem it necessary to take rapid or drastic action" in East Timor. Ford said, "We will understand and will not press you on the issue. We understand the problem you have and the intentions you have." The next day, Suharto struck East Timor. Kissinger is an outright liar on this subject.

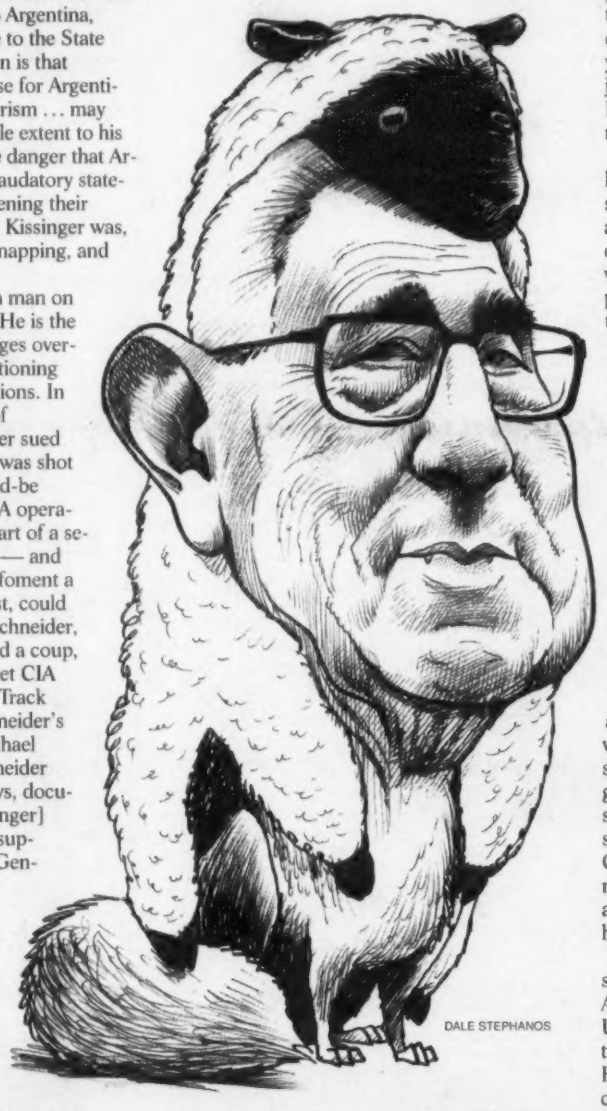
Argentina. In 1976, as a fascistic and anti-Semitic military junta was beginning its so-called dirty war against supposed subversives — between 9000 and 30,000 people would be "disappeared" by the military over the next seven years — Argentina's foreign minister met with Kissinger and received what he believed was tacit encouragement for his government's violent efforts. According to a US cable released earlier this year, the foreign minister was convinced after his chat with Kissinger that the United States wanted the Argentine terror campaign to end soon — not that Washington was dead-set against it. The cable said that the minister had left his meeting with Kissinger "euphoric." Two years later, Kissinger, then a private citizen, traveled to Buenos Aires as the guest of dictator General Jorge Rafael Videla and praised the junta for having done, as one cable put it, "an outstanding job in wiping out terrorist forces." As Raul Castro, the US ambassador to Argentina, noted at the time in a message to the State Department, "My only concern is that Kissinger's repeated high praise for Argentina's action in wiping out terrorism ... may have gone to some considerable extent to his hosts' heads.... There is some danger that Argentines may use Kissinger's laudatory statements as justification for hardening their human rights stance." That is, Kissinger was, in a way, enabling torture, kidnapping, and murder.

Appropriately, Kissinger is a man on the run for his past misdeeds. He is the target of two lawsuits, and judges overseas have sought him for questioning in war-crimes-related legal actions. In the United States, the family of Chilean general Rene Schneider sued Kissinger last year. Schneider was shot on October 22, 1970, by would-be coup-makers working with CIA operatives. These CIA assets were part of a secret plan authorized by Nixon — and supervised by Kissinger — to foment a coup before Allende, a Socialist, could be inaugurated as president. Schneider, a constitutionalist who opposed a coup, died three days later. This secret CIA program in Chile — dubbed "Track Two" — gave $35,000 to Schneider's assassins after the slaying. Michael Tigar, an attorney for the Schneider family, claims, "Our case shows, document by document, that [Kissinger] was involved in great detail in supporting the people who killed General Schneider, and then paid them off."

On September 9, 2001, *60 Minutes* aired a segment on the Schneider family's charges against Kissinger. The former secretary of state came across as partly responsible for what is the Chilean equivalent of the JFK assassination. It was a major blow to his public image: Kissinger cast as a supporter of terrorists. Two days later, Osama bin Laden struck. Immediately, Kissinger was again on television, but now as a much-in-demand expert on terrorism.

In another lawsuit, filed earlier this month, 11 Chilean human-rights victims — including relatives of people murdered after Pinochet's coup — claimed Kissinger knowingly provided practical assistance and encouragement to the Pinochet regime. Kissinger's co-defendant in the case is Michael Townley, an American-born Chilean agent who was a leading international terrorist in the mid 1970s. In his most notorious operation, Townley in 1976 planted a car bomb that killed Orlando Letelier, Allende's ambassador to the United States, and Ronni Moffitt, Letelier's colleague, on Washington's embassy row.

Kissinger has more trouble than these lawsuits. The Chilean Supreme Court sent the State Department questions for Kissinger about the death of Charles Horman, an American journalist killed during the 1973 coup in Chile. (Horman's murder was the subject of the 1982 film *Missing*.) A criminal judge in Chile has said he might include Kissinger in his investigation of Operation Condor, a now-infamous secret project, in which the security services of Chile, Uruguay, Brazil, Bolivia, Paraguay, and Argentina worked together to kidnap and murder political opponents. (Letelier was killed in a Condor operation.) The



DALE STEPHANOS

Spanish judge who requested the 1998 arrest of Pinochet in Great Britain has declared he wants to question Kissinger as a witness in his inquiry into crimes against humanity committed by Pinochet and other Latin American military dictators. In France, a judge probing the disappearance of five French citizens in Chile during the Pinochet years wants to talk to Kissinger. Last May, he sent police to a Paris hotel, where Kissinger was staying, to serve him questions. In February, Kissinger canceled a trip to Brazil, where he was to be awarded a medal by President Fernando Henrique Cardoso. His would-be hosts said he had pulled out to avoid protests by human-rights groups.

NOW WE ARE TOLD that a fellow who has coddled state-sponsored terrorism has been put in charge of the 9/11 terrorism investigation. A proven liar has been assigned the task of finding the truth. By the way, in 1976, when Kissinger was secretary of state, he was informed by his chief aide for Latin America that South American military regimes were intending to use Operation Condor "to find and kill" political opponents. Kissinger quickly dispatched a cable instructing US ambassadors in the Condor countries to note Washington's "deep concern." But it seems no such warnings were actually conveyed. And a month later, this order was rescinded. The next day, Letelier and Moffitt were murdered. (Peter Kornbluh and journalist John Dinges recently chronicled this sad Kissinger episode in the *Washington Post*.) Kissinger's State Department had not responded with the force necessary to thwart its South American friends' official terrorism. Perhaps this provides Kissinger experience useful for examining the government's failure to prevent more recent acts of terrorism.

Other qualifications for the job, as Bush and Vice-President Dick Cheney might see it? A leaks-obsessed Kissinger, when he served as Nixon's national-security adviser, wiretapped his own staff. (One of his targets, Morton Halperin, sued and eventually won an apology.) And when he left office, Kissinger took tens of thousands of pages of documents — created by government employees on government time — and treated them as personal papers, using them for his own memoirs and keeping the records for years from the prying eyes of historians and journalists. He and the Bush-Cheney White House agree on the question of open government: the less the better.

Remember, the White House was never keen on setting up an independent commission that would answer to the public. Cheney at one point reportedly intervened to block a compromise that had been painstakingly worked out in Congress regarding the composition and rules of the commission. Finally, the White House said okay, as long as it could pick the chair and subpoenas would only be issued with the support of at least six of the commission's 10 members. With Kissinger in control, the White House secret-keepers — who have already succeeded in preventing the House and Senate intelligence committees' investigation of 9/11 from releasing embarrassing and uncomfortable information — will have little reason to fear.

The Bush-Cheney administration has served as a rehab center for tainted Republicans. Retired admiral John Poindexter, a leading Iran-contra player, was placed in charge of a sensitive, high-tech Pentagon intelligence-gathering operation aimed at reviewing massive amounts of individual personal data in order to uncover possible terrorists. Elliott Abrams, who pled guilty to lying to Congress in the Iran-contra scandal, was warmly embraced and handed a staff position in Bush's National Security Council. But the Kissinger selection is the most outrageous of these acts of compassion and forgiveness. It is a move of defiance and hubris.

For many across the world, Kissinger is a symbol of US arrogance and the misuse of American might. In power, he cared more for US credibility and geostrategic advantage than for human rights and open government. His has been a career of moving chips covertly, not one of letting them fall. He is not a truth-seeker. In fact, he has prevaricated about his own actions repeatedly and tried to limit access to government information. He should be subpoenaed, not handed the right to subpoena. He is a target; he should not be an investigator.

With Kissinger's appointment, Bush has rendered the independent commission a sham. Democrats should have refused immediately to fill their allotted five slots. Instead, the Democrats tapped former Democratic senator George Mitchell to be vice-chair of the panel, signaling that Kissinger was fine by them. How unfortunate. The public would be better served and the victims of 9/11 better honored by no commission rather than one headed by Kissinger. ■

David Corn is a columnist for the Nation, *where this essay was originally published.*

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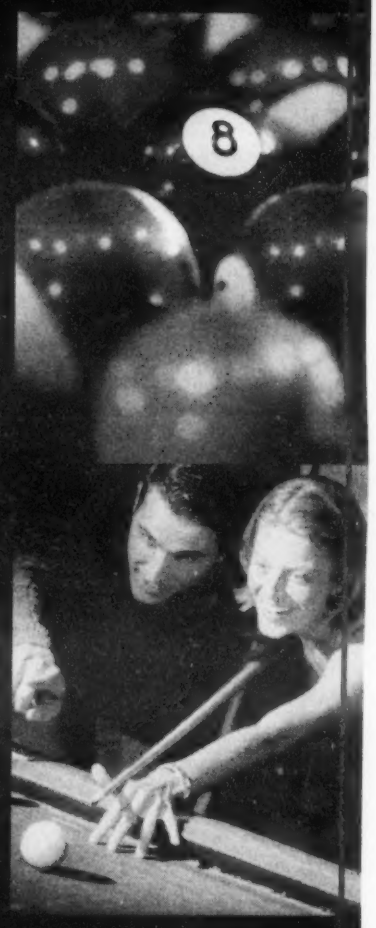

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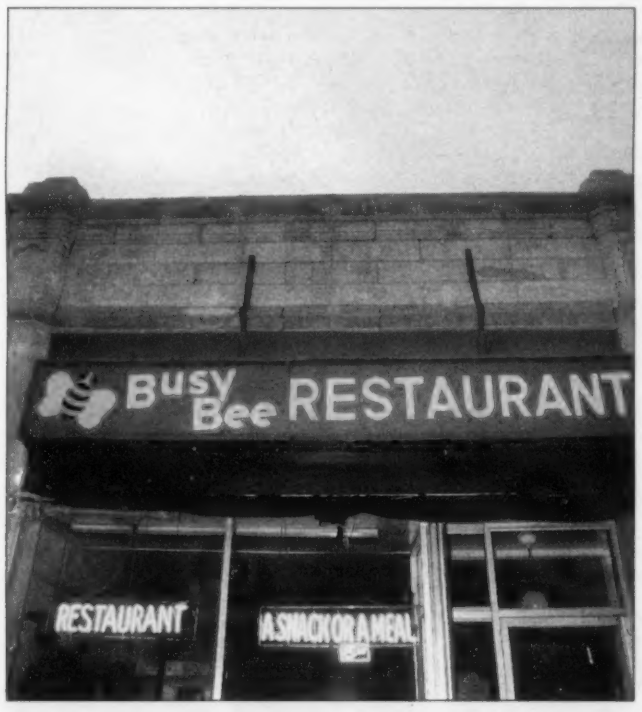
Beacon Street

BY RUTH TOBIAS

PHOTOS BY KELLY DAVIDSON

FROM A DINER'S point of view, Beacon Street seems like an ironic moniker. Hardly beckoning from afar, most of the restaurants that line the way from Kenmore Square to Cleveland Circle are so small and unassuming they're practically invisible. Sure, there are exceptions: the Irish pub An Tua Nua, with its bright-red-and-yellow façade, and the lovably gaudy Golden Temple come to mind. But since the rule is modesty and economy, it's hard to know from the outside what Beacon's eateries could possibly have to offer on the inside. A hungry newcomer, therefore, may want for a little guidance, whether in the way of a roll, a wrap, or a three-course repast. Here, then, are some pointers for navigating your way down the street, from breakfast to dinner, funky to fancy, ethnic to everyday American, and back again.



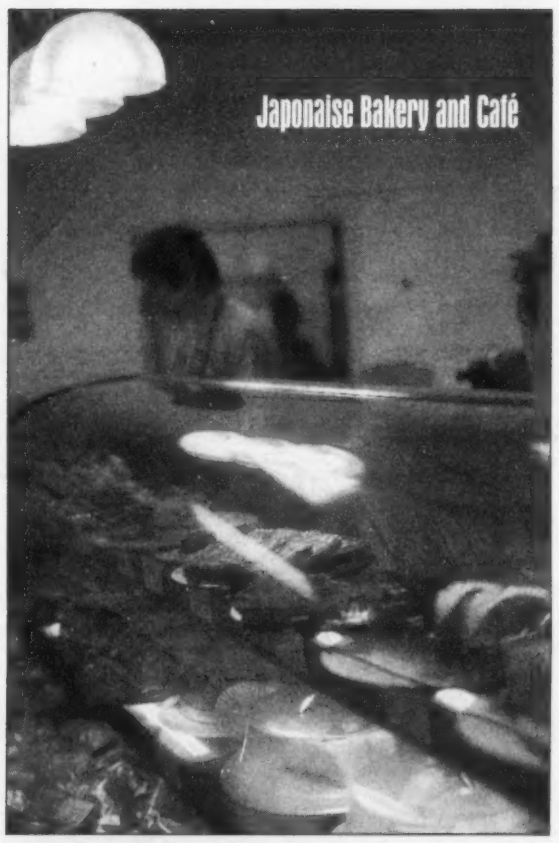
AS IT HAPPENS, some of Beacon Street's most easily overlooked places are also some of its nicest. It's partly a question of location: because the outbound Green Line C-branch trolley runs underground from Kenmore Square to the St. Mary's stop, riders never catch a glimpse of the dining destinations around Audubon Circle — including the one named for the intersection itself. While **Audubon** is a popular nightspot, its low-key façade can go unnoticed when bar-hoppers aren't spilling out the front door. And yet, come noon, the sleek but welcoming space — all wood and black lacquer — accommodates a small, casual lunch crowd. An equally small, casual menu puts a lighthearted spin on standard bar food with charmers like thick, chewy Asian potstickers served in a Chinese take-out container ($6.50) and roasted-vegetable quesadillas ($6.50). Audubon's sandwiches, such as the hot-pressed green apple, Brie, and watercress ($6.50), also satisfy.

The genteel **Elephant Walk** is likewise an established evening favorite that deserves consideration from the gents and ladies who lunch. With their cheery yellow walls, sheer curtains, bamboo furniture, and array of elephant carvings, the airy dining rooms evoke some sort of colonial manor in a tropical clime — as does the French/Cambodian fare. Recently revamped to reflect chef Nasda de Monteiro's love of the light and the bright, the menu now includes vegan selections and offers half-portions of the heavier French items. But Elephant Walk still serves classics like the Salade Cambodgienne ($5.95 small/$6.95 large) — a nutty, herby Asian coleslaw with chicken. Meanwhile, the breaded, pan-seared tuna ($14.95/$24.95), bathed in a peppery cream sauce and cushioned among lush, fried pear-filled ravioli, must be the most sumptuous dish for miles around.

A few doors down, tucked away in a split-level space at the base of a private building, is **Sol Azteca**, one of Boston's few upscale Mexican cafés. From colorful tiles and wrought-iron lamps to folk-art carvings, all the right elements are in tasteful place at Sol. In summer, the brick patio dishes up late sunsets. The food, however, shines steadily enough to carry diners through the winter, counterbalancing the belly-up stuff of Tex-Mex with the more sparkling dishes of coastal Mexico, such as sea scallops sautéed in a sprightly tomato-cilantro jus ($18.25), and puerco en adobo, pork loin marinated in tart orange juice snapping with chipotles ($16.90). You'll notice that nearly every table boasts an order of fresh guacamole ($6.60) — assuredly, the adage "When in Rome ..." never rang more true (except perhaps in Rome).

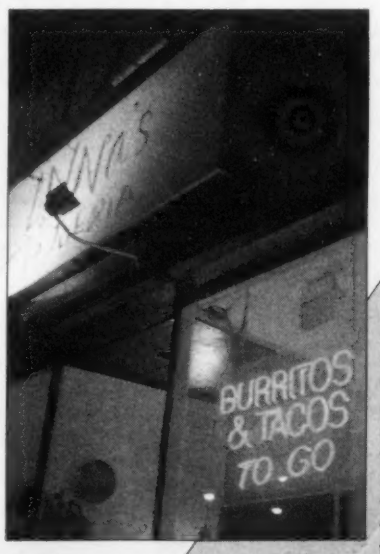
Next we arrive at the cluster of eateries that lends the intersection of Beacon and St. Mary's its verve. Here you'll find both Korean take-out and wood-fired pizza; both coffee to wake you up and sherry to wind you down — the former at either of two bakeries (or three, if you count Dunkin' Donuts); both cheap and chichi sushi (at, respectively, the underground **Sushi Express** and the urbane **Ginza**, with its sake selection and kimono-clad staff of lovelies). To one side, there's the bare, take-out-only **Savoy French Bakery**, which has been serving an array of unusually puffy croissants — and not much else — until noon or until they run out, whichever comes first, for 20 years. To the other side is **Japonaise Bakery and Café**, which also may not offer much in the décor department but dazzles in the goodie realm (virtually all of which are in the tolerable range of $2–$4). If you harbor any doubts about Asian pastries,

It may not be the Back Bay, but this commercial necklace running from KENMORE SQUARE to CLEVELAND CIRCLE contains more than a few culinary gems



your first an pan ($1.30) will be a revelation — not unlike challah in its eggy softness, it's unlike anything else when it comes to its adzuki-bean-paste filling, zesty with a touch of sweetness. Unexpected flavors also crop up to keep more traditional items on their toes, as with white-chocolate scones and the gently spiced green-tea layer cake.

Dinnertime options around St. Mary's are wildly diverse as well: if you pop into the dimly lit, traditional pub **O'Leary's** for ultra-hearty Guinness beef stew ($9.95) one night, you can hit **Taberna de Haro** for tapas the next. A pretty little cupboard of a place on the corner, the kind you could walk by 10 times before noticing it, Taberna nonetheless enjoys widespread culinary cachet with a menu that is arguably Boston's most lustily Spanish. Robust, salty, meaty — even when they're vegetarian — these little plates have essentially the same function as beer nuts: they're meant to enhance the drinking experience in rounds, not as courses. Particularly racy are the cazón en adobo or marinated, fried shark ($9.50); papas arrugas, potatoes roasted with cumin, paprika, and cinnamon ($7.50); and the sizzling gambas al ajillo, shrimp sautéed with a slew of garlic ($12.50) — all of which leave pools of spicy oil for sopping up with hunks of bread. As for beverages, though the sangria here is good, the wine list is uncommonly so, and does the food greater justice.



The night after that, you can do as the early birds do at the **Busy Bee Restaurant**. As slices of Americana go, this one's à la mode; it opened in 1943 and doesn't appear to have changed much since, with its genuine lunch counter, stools and booths cushioned in turquoise vinyl, and a good-old-boys menu listing numerous specials — nearly every one of which is a broiled chop of some kind, all for under $9. The Bee conveys more homey integrity than irony in dishing up such where-are-they-now pleasures as grilled liver and onions ($5.75).

Next stop, Coolidge Corner. It seems every other storefront for blocks on either side of the Beacon-Harvard intersection belongs to some humble ethnic eatery or other (with the exception of the fancifully festooned **Fugakyu**, which could benefit from a little humility now that the quality of its once luscious and innovative sushi has sunk in inverse proportion to the size of its dinner crowd). Assuming your expectations are reasonable, it's hard to go wildly wrong around here. Take **Kaya**, a windowless place that tends to be dismissed by suspicious or just-incurious diners who'll pass right by any restaurant they can't see into. In fact, this Korean-Japanese outlet — there are two others in Greater Boston — is rather pretty on the inside, pavilionesque with blond wood, rice-paper fixtures, and landscape paintings. And if the menu strikes some bizarre notes, it's all for the best, especially with respect to appetizers such as sautéed gingko nuts ($4.95 for a bowlful), which taste something like chickpeas, only more buttery, with a lightly bitter aftertaste. Even more eye-opening are the hakata potatoes ($3.95), which are cooked, sliced into thick peeled rounds, and served cold with a bright pink sauce made from cod roe that is by turns spicy, briny, sweet-tart, and salty; it's not so much an acquired taste as a gut instinct. Speaking of guts, real daredevils can go for the gold here with "eel guts," or broiled eel liver ($3.95), followed by abalone porridge ($11.95) — or any number of similarly kinky delicacies.

Then there's **Coolidge Corner Café**, which, though it does have windows, presents its own mysteries. Not only is the Italian sub shop Asian-run, but its interior is equally

Continued on page 28

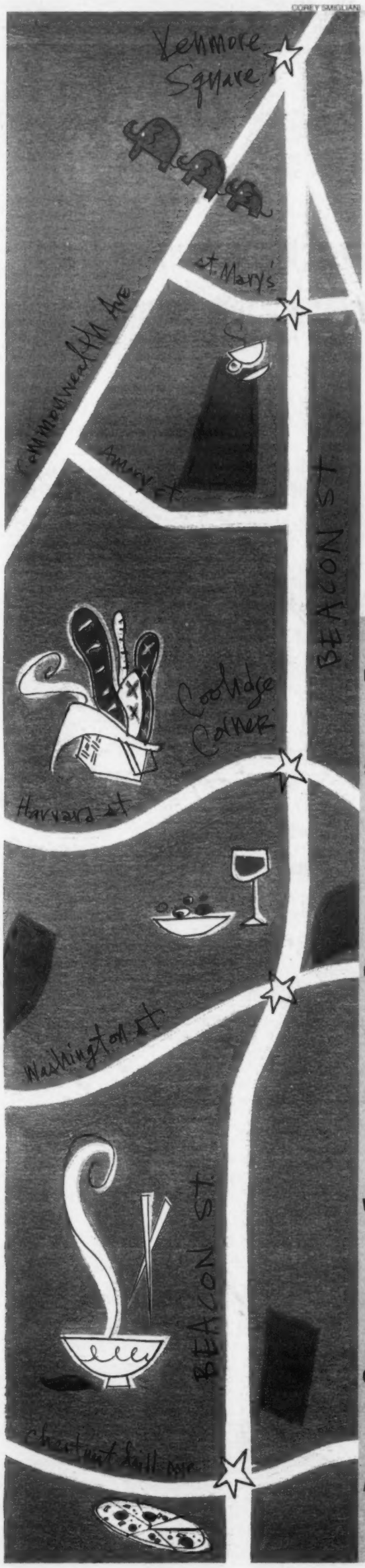
Hey, you missed a spot . . .

The list of eateries on Beacon Street is practically as long as the street itself. Here, in a nutshell, are a few more.

- **Chef Chang's House.** Though the frilly décor is stereotypical, the menu takes the occasional risk of incorporating unexpected ingredients like lamb, pine nuts, and tomatoes.
- **Café Han River.** Korea's greatest hits play at this little blip on the Beacon radar, from bul go ki ($7.50) to bi bim bap ($6.90).
- **Via Via Café.** Trust the equipment — a brick oven and a rotisserie — and go for pizza or chicken at this casual family place.
- **Temptations Café.** A sort of bargain basement for wraps and smoothies.
- **Atrium Café.** Hotel-bar fetishists will get a kick out of this lobby café, which gives off a '70s vibe complete with umbrellas, light-strung trellises, and retro specials like Ritz-crumb-dusted scrod.
- **Jae's.** Sequestered in a condo lobby on an otherwise strictly residential block, Jae's keeps a low profile. But on the inside, it exudes tranquil romance in a green-hued, dimly lit setting, where its popular mix-and-match approach to pan-Asian food endures.
- **Boca Grande Tacquería.** Cheerfully decked out in yellow, red, and green. Choose tamales ($3.25), a rare treat this far north, or burritos wrapped in freshly griddled tortillas ($3.25–$3.75), and fill them with just-grilled chicken rather than chewy pork.
- **Chinatown Seafood.** At this plain but personable Coolidge Corner restaurant, you can experiment with ingredients you seldom see beyond Beach Street: sea conch, abalone, shark's fin, bitter melon.
- **Boston Daily Bread.** The fat-free muffins at this Coolidge Corner bakery, always moist and intensely fruity, are saviors when the triple-chocolate loaf is singing you its siren song.
- **Gourmet India.** Way-cheap fast food with a few surprises, including the reshami kebab ($5.95) — tandoori chicken marinated in cream and mint rather than yogurt — and spinach naan ($2.85), one giant step toward saag paneer pizza.
- **Rod Dee.** Lavender walls and a bottle of sri racha on every table — what more could you want from a Thai lunchconette?
- **B&D Deli.** Despite menu quirks like frankfurter omelets, the B&D has attracted sizeable brunch crowds for years.
- **Café Nicholas.** This eager-to-please pizzeria and sub shop has a sandwich named for its own neighborhood — the ham, turkey, and provolone–laden Washington Square.
- **Dalia's.** Dalia's picks up where Duckworth Lane left off, luring bistro and wine-bar habitués to its cosmopolitan lair of dark wood and gray plush — now blessedly free of the flea-market art it once inexplicably boasted.
- **Emack & Bolio's.** The creamery has been around for ages, collecting a veritable menagerie of exotic flavors like brown-cow ice cream and grasshopper-pie frozen yogurt along the way.

— RT

COREY SMIGLIANI



KELLY DAVIDSON

Continued from page 27

hodgepodge, combining red-and-white checkerboard tiles with black faux-marble columns and dried-flower sprays. And yet, for all that, the food isn't half bad, especially for the prices. Be sure to try the made-to-order calzone, heavy on the spinach, onion, feta, and cheddar ($5.25).

Still, if you can't go wrong, you can go more right in some places than you can in others. Fans of Rangoli in Allston, for instance, will feel right at home within the russet-and-tan walls of its sister restaurant **Bombay Bistro**, for here, too, are wonderfully tangy chaat papari — or potatoes, chickpeas, and wheat chips in yogurt-tamarind dressing ($5.50) — and rogan josh, a lamb curry with serious depth ($10.75). The best dishes at **Bangkok Basil**, meanwhile, boast the qualities of the Thai café's namesake ingredient; for instance, there's a subtle green sweetness to both the basil soup ($2.95) and the lunch specialty called graprao ($4.25) — ground chicken, mushrooms, peppers, onions, and basil sautéed and served in a sauce somewhere between gravy and broth, rich in flavor but light in consistency. What the place itself lacks in atmosphere it makes up for in, uh, weekend karaoke.

Likewise, what **Shawarma King**, your basic formica-and-fluorescent snack bar, lacks in ambiance it more than makes up for not only in congenial service, but also in a seriously savory repertoire. From the first bite onward, it'll be the King's hummus or no hummus at all for you — supremely creamy and extra-lemony, it makes an even bigger splash with a scoop of crispy-fried ground lamb and lots of olive oil ($5.49/$8.95). The veggie grape leaves are similarly succulent — silky on the outside, tart and tomato-y on the inside ($2.99/$5.99). While the flatbread called zaatar ($2.75) — in reference to the mixture of sesame seeds and thyme that tops it — is a bit dry on the edges, at its olive-oil-drizzled heart it's a subtle, intriguing answer to, say, rosemary focaccia. And to wash it down, you've got the downright fascinating jallab ($2.75), a sort of grapeade splashed with rosewater and sprinkled with slivered almonds. Jallab makes cola look foolish.

Actually, Beacon Street is dotted with such holes-in-the-wall all the way to Washington Street. There are the old stand-bys like **Anna's Taquería** (the only place in town an Albuquerque-born friend of mine trusts with green chilies) and **Lucky Wah**, whose mellow-yet-tingling Yu Hsiang eggplant in garlic sauce makes for the guiltiest of pleasures ($5.75). And there are newcomers like **Thai Garden**, a demure spot hung with portraits of robed ladies toting parasols, in harmony with the unusually mild food.

You'll find such modest digs in Washington Square, too, interspersed with more gentrified joints like **Athan's**, a superior Greek-inflected sweets shop, and the **Fireplace**. In the past year the new place has proven true to its name, as Brookliners have really warmed up to the polished yet easeful space, with an accomplished seasonal menu to match. Yes, for every neat, simple, quiet place like the **Indian Café** — where the tandoori mixed grill ($13.95) is overly dry but the chicken tikka masala ($10.95) is voluptuous, both velvety and piquant, and the cushy naan is exemplary ($2.50) — there's a high-profile **Anam Cara**. Call it panache, aplomb, *je ne sais quoi*; whatever star quality is, it's manifest in the cheery-by-day, eerie-by-night décor of this eclectic Irish pub, with long tables and pews, mirrors, and even crosses obtained from old New England churches; red-velvet curtains and red-bulbed chandeliers; and arched doorways and windows, some with stained glass. But it's also in the menu: chef Scott Robertson makes a thinking man's bar food, from plump, scrumptiously salty crawfish-and-andouille fritters ($9) to grilled scallops enhanced (rather than overwhelmed) by hoisin glaze, served with sautéed bitter greens — the perfect foil for their sweet flesh ($8). For those who want more than a nibble, there are sandwiches and a few entrées as well, and if your server asks, "You want fries with that?", be sure to say yes, because they're thick, hand-cut beauties ($3).

Don't expect such refinement from Cleveland Circle, however. Here at the end of the line — it's the last stop for the Beacon Street trolley — you'll find just what you'd expect this close to Boston College: noisy bars and no-frills pizzerias. **Presto** and **Pino's**, for instance, are peas in a pod — small, plastered with sports posters, and crammed with booths crammed with students and neighborhood regulars, the kind who trade insults about "Eye-talians" and begin stories with, "So I says to him, I says … " (I'm not making that up). As for the pizza, it's the stuff of *Saturday Night Fever* — huge, meaty, thick-sauced, and thick-crusted slices dripping with cheese like the ones John Travolta wolfs down as he cruises the city streets. (At both places, a regular slice is $1.70; Sicilian-style costs $1.80.) For equally huge and meaty burgers and breakfasts, there's **Eagle's**, a classic greasy spoon (if that's not a contradiction in terms). Last but not least is **Bangkok Bistro**, which does take a stab at decorum, although the pink-and-green color scheme is more amusing than comely. Still, it's been around since the late '80s for a reason; or rather, several of them, including punchy drunken noodles ($8.25) with a sweet-hot sheen; rich, homey nua sub ($8.25) — a gravied beef-and-noodle dish that wouldn't be out of place on a country buffet; and fine renditions of all those exhilarating Thai salads that glitter with lime and mint, including nam sod with chicken ($8.95), yam nua with beef ($8.95), and larb with either ($9.25).

And from here? Sure, Beacon Street continues past Chestnut Hill Avenue into ritzy Newton Centre. But it's the Brookline stretch that really shines, in spirit if not in appearance. ■

Ruth Tobias can be reached at ruthiet@bu.edu.

Where to find it

Kenmore Square
An Tua Nua, 835 Beacon, (617) 262-2121
Audubon Circle, 838 Beacon, (617) 421-1910
Elephant Walk, 900 Beacon, (617) 247-1500
Sol Azteca, 914A Beacon, (617) 262-0909

St. Mary's Street
Taberna de Haro, 999 Beacon, (617) 277-8272
Ginza, 1002 Beacon, (617) 739-2322
Savoy French Bakery, 1003 Beacon, (617) 734-0214
Chef Chang's House, 1004-1006 Beacon, (617) 277-4226/2834
Café Han River, 1009 Beacon, (617) 739-6221
O'Leary's, 1010 Beacon, (617) 734-0049
Japonaise Bakery and Café, 1020 Beacon, (617) 566-7730
Via Via Café, 1032 Beacon, (617) 264-2266
Temptations Café, 1038 Beacon, (617) 739-2030
Sushi Express, 1038 Beacon, (617) 738-5658
Busy Bee Restaurant, 1046 Beacon, (617) 566-8733

Coolidge Corner/Summit Avenue
Fugakyu, 1280 Beacon, (617) 734-1268/(617) 738-1268
Boca Grande Taquería, 1294 Beacon, (617) 739-3900
Chinatown Seafood, 1306 Beacon, (617) 232-9580
Boston Daily Bread, 1331 Beacon, (617) 277-8810
Gourmet India, 1335 Beacon, (617) 278-2121
Bombay Bistro, 1353 Beacon, (617) 734-2879
Kaya, 1366 Beacon, (617) 738-2244/2255
Bangkok Basil, 1374 Beacon, (617) 739-1236
Shawarma King,1383 Beacon, (617) 731-6035
Lucky Wah, 1391 Beacon, (617) 232-3838
Thai Garden, 1393 Beacon, (617) 730-3888/3830
Coolidge Corner Café, 1398 Beacon, (617) 730-5511
Anna's Taquería, 1412 Beacon, (617) 739-7300

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Athan's, 1621 Beacon, (617) 734-7028
Café Nicholas, 1628 Beacon, (617) 739-1114
The Fireplace, 1634 Beacon, (617) 975-1900
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Golden Temple, 1651 Beacon, (617) 277-9722
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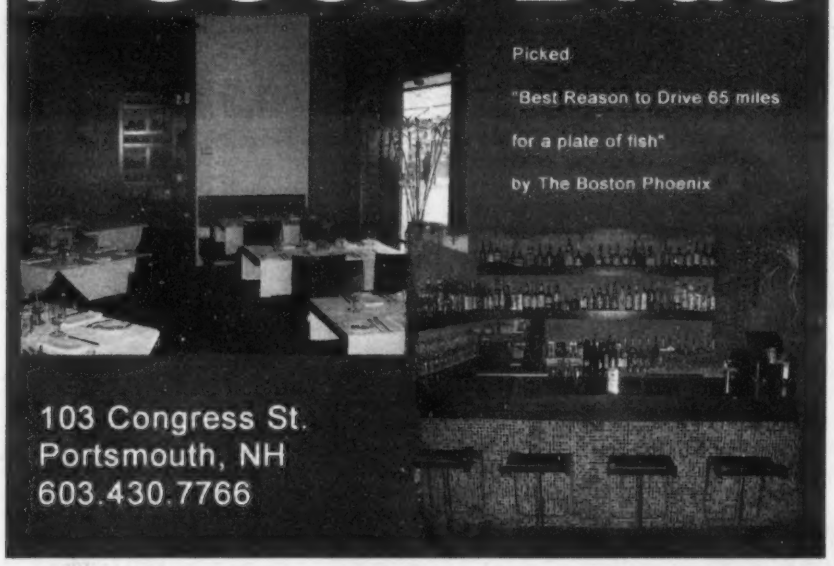
Pino's Pizza, 1920A Beacon, (617) 566-6468
Presto Pizzeria,1936 Beacon, (617) 232-4545
The Wrap & Smoothie Bar, 1940 Beacon, (617) 739-0340
Bangkok Bistro, 1952 Beacon, (617) 739-7270

Et al.
Atrium Café, Holiday Inn, 1200 Beacon, (617) 277-1200
Jae's Café and Grill, 1223 Beacon, (617) 739-0000
Rod Dee, 1430 Beacon, (617) 738-4977/9002

— RT

PORTSMOUTH, NEW HAMPSHIRE
Dining Guide

Pesce Blue



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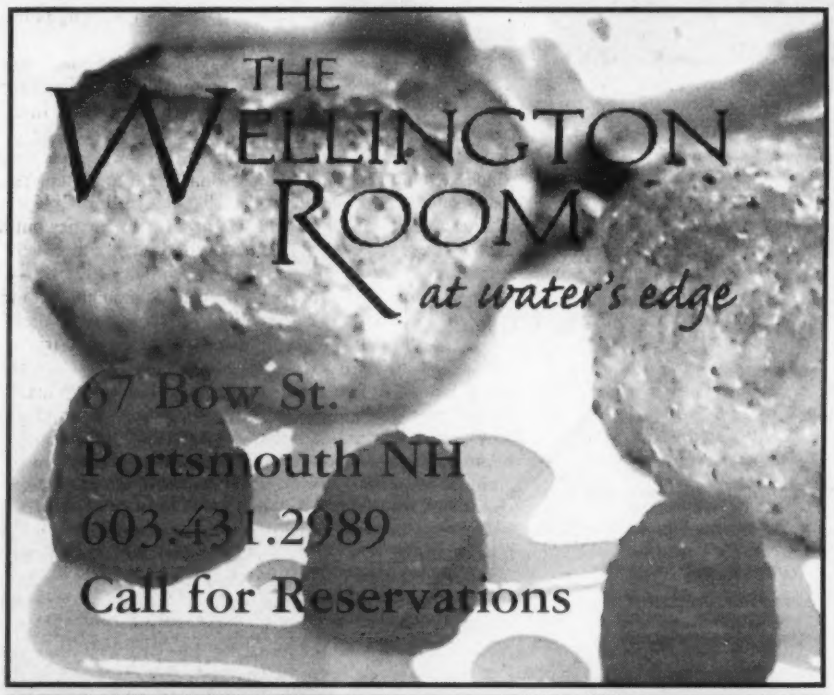

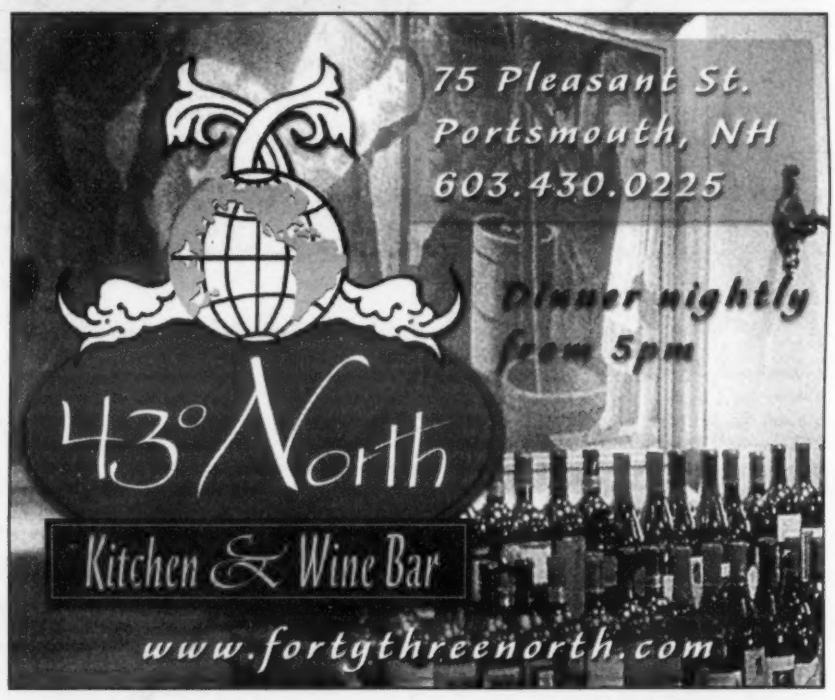

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Sublets • Miscellaneous

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ADVERTISING INFO:

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EMAIL.....classifieds@phx.com
HOURS.....Monday-Friday 9am-6pm
ADDRESS.....126 Brookline Avenue Boston, MA 02215
DEADLINES.....Tuesday by 12:00pm

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classifieds

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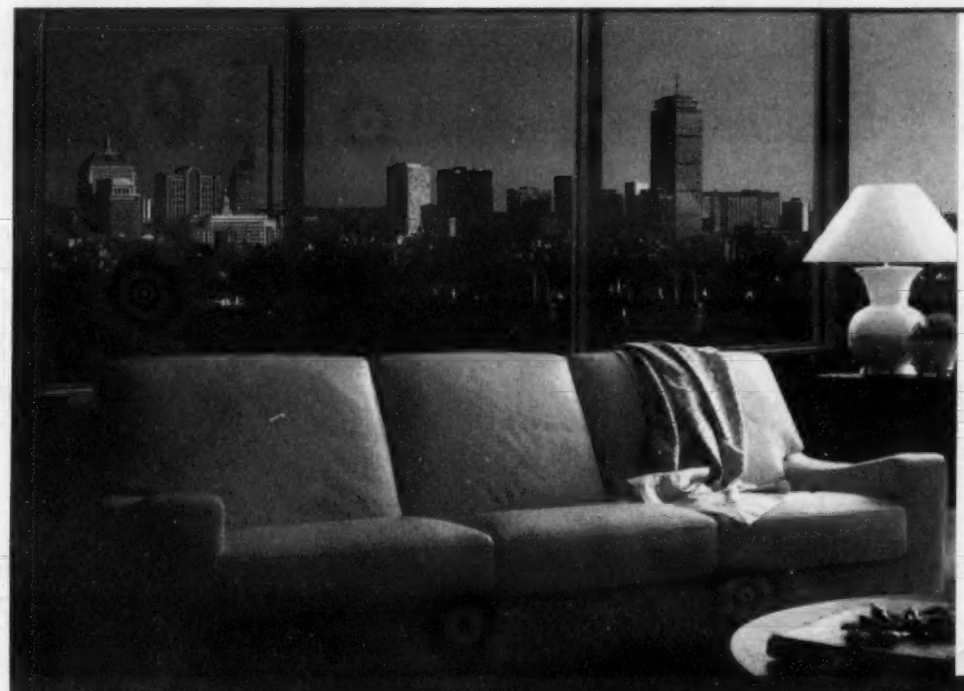

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$550 per bedroom.

339-788-1065 or 781-395-7103.

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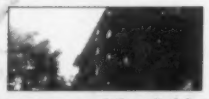

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Wakefield, Nr 128, 93, Comm Rail & Bus to Orange line, Nr Cntr, two 15' X 15" Bdrms avail (furn or un) in grand Victorian (1880, 2nd Empire style) w/ Crystal Lake views. B/G/L/T friendly M sks 2 N/S (min alch, no drugs) consid resp M/F to share 9 Lg rms with D/W, disp, W/D, prkg, antiques, yard, No pets, alas $750 per bedroom incl util. 781-246-7695

MEDFORD

Sunny spacious 2 level apt, Lg BR's, hdwd flrs, driveway and St. prkg, 5 min walk to Tufts, 5 min drive to 93 & 16, newly renovated & appliances, Avail 12/15. $550 per Bedroom. 339-788-1065 or 781-395-7103, timdever_usa@yahoo.com

ALLSTON

M/F for balance of 5BR Victorian hse. $625 utils inc. Avail now. Lots of storage. Nr. T, no pets. 617-783-4771. 617-680-2147

ALLSTON

Packards Corner area. Enormous BR avail. Shr apt w/ 2M prof/artsy types. Avail Now! Smoking OK, On T, prkg, $650+. You: dig Bridge, grimace musically. No Freaks. Call 617-783-5386

BACK BAY

No Fee! F rmmt needed for Lg 3BR apt. overlooking Charles River. Private bath, Newly renov. 1 min from T stop, utils incl, laundry in basement, free prkg. $933/mo. 617-267-8979, 617-943-1974

BOSTON

Beacon Hill: 33yo M skg 1 M/F to shr 2BR apt. w/ cat, Hdwd flrs, W/D, roof-deck, $720/mo, no sec dep. Joe 617-367-1564

BOSTON

Skg N/S to shr 3BR split apt w/ 1M/1F, W/D, deck, Near T/bus, Avail 12/1. $825 incl HT/HW, no fee. 617-821-5565

Boston

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BRIGHTON

1 rm in 3Bdrm. $618 Avl. Jan 1, Skg cool M/F 21-30 to fill rm. Huge apt, great rmmts, Call Jess 617-750-0410

BRIGHTON

Oak Sq. 1BR in 3BR, top 2 flrs, $590+utils, Nr busses, stores/restaurants, prkg, Avail Jan 1, Call 617-783-5986

BROOKLINE

COOLIDGE CORNER, skg 1 M rmmt. HDWD flrs, spac. clean, artistic, near T. $600/mo 617-731-9210

CAMBRIDGE

Skg 2-3 M/F Prof/Grad for 4BR/2BA apt. Nr Harvard Sq. Hdwd flrs, W/D, D/W, Nr T/bus. Avail Now! Rent starting @ $700 neg. 617-566-9444

CHELSEA

Straight M, skng Gay F rmate must be quiet, clean & a dog lover. Spac rm, hdwd, W/D. N/S, N/drugs. Free Parking $350/mo+ utl. 617-501-3824.

DORCHESTER

1BR in creative artistic multi BR household. Nr Umass, W/D (free). hdwd flrs, Avail Now or 1/1, $485+ utl 617-288-9527

HARVARD SQ

Avon Hill area, Lg BR in beaut apt. $600/mo incl utils, Avail Immediately. 617-233-0087

JAMAICA PLAIN

MUST SEE! Sunny spacious 3BR apt near Jamaica Pond. hdwd flrs, D&D, W/D, skylights, Kitch, 2 porches, prkg. Avail now. $566 +utils. Call Andrea or Neal 617-522-5046

JAMAICA PLAIN

Skg 1 N/S M 28+ prof/grad to shr 2BR apt w/ 1M. Nr T, Quiet nbrhd, Nr Centre St. priv prkg. No drugs or pets. Music/movie/comic book fans a +, Avail 1/1. $600+ Vincent 617-971-0460

JAMAICA PLAIN

Skg 1 gay frndly F, resp, consid, to shr cute 2BR apt. Min from Green St. T. Hdwd flrs, Avail 1/1, $460+utils. 617-983-0523

JAMAICA PLAIN

Skg 1 M/F prof/grad N/S to shr 2BR apt w/ 1F, dog & cat. Hdwd flrs, new appliances, W/D, EZ prkg, yrd, prch, Nr T/bus, Avail Now. $600+. 617-983-3609

JAMAICA PLAIN

1BR avail, newly renov condo. Very clean, sunny. Share new kitch w/3 other people. Close to bus/T, W/D $600. Call Monica 617-901-6831.

MEDFORD SQ

Gay M skg 1 roommate for modern spacious sunny 2 BR apt. Hdwd flrs, cable & phone lines in BR, D/W, Disp, central air, No pets, no smoking, On Busses to orange & red lines. Avail Now. $700/mo +utils. Call Shaun @ 781-396-4370

MARLBORO

Share w/ 4 college grad prof F in 5 BR colonial. Access to comm rail, W/D, pool, 6 acres, off st pkg. $400+ Call for details 508-481-1272

MISSION HILL

Skg 1 M/F to shr 4BR co-ed apt. Near T/bus. Hdwd flrs, porch, yard, brand new appliances, W/D. BR is largest of 4BR's, plnty St. prkg, Avail Now! $775/mo +utils, Call 617-201-8243

PORTER SQ

F Skg quiet, F prof/grad for Lg BR in Renov 2BR apt. 7 min to T, W/D, EZ on St. prkg, nice safe nbrhd, Avail Now! $850/neg 617-718-6962

SOMERVILLE

Skg 1 M/F for Lg sunny BR in 2 BR apt. New Hdwd flrs, D/W, parking, storage, T accessible. Quiet nbrhd. $600/mo. 617-817-3286

SOMERVILLE

Porter Sq. 2 blks to T. Spacious, sunny 2 fl apt. Large LR, DR, kitchen. Hdwd flrs, W/D, extra guest room. 2 F's, 30's seek fun, friendly, resp. 30+ M/F. $550. Call 617-776-6354

SOMERVILLE

Skg 1 M/F prof/grad to shr 2BR apt. Gay friendly, Nice neighborhood, 5 min from T. Hdwd flrs, W/D, priv prkg, Avail Now! $600+utils. 617-359-5044

SOMERVILLE

Skg 2 M/F to shr 3BR apt. Nr Harvard Sq. on bus. Avail 1/1, $550 1st/last. 617-867-6173

WALTHAM

Skg GM, non smk to shr spacious 4bdr hse, off st prk, nr T, 128, MA pike & busses, large yard. $500 +1/3 utils. Avail 1/1/03. 781-642-8825. Serious inquiries only.

WATERTOWN

2 of 4 rooms avail. $300 & $350 +utils. Near T's, priv prkg, porch, yard, Call 617-926-0291

28+ M/F for quiet Waltham house, 7 rooms, cable, W/D, Near T, Lg BR. No pets/smoke, prkg. $600+. 781-893-2713

ACTON & Worcester GM couple seeks M or F housemates. Both are near T. Call Eric 978-263-9427.

ALLSTON: Nice RM in 3 person apt. Nr bus line & green line. $500/mo +utils. Avl now! Nice quiet loc. 617-782-3476.

ARLINGTON: Spacious sunny apartment, near T, quiet street, tons of storage, W/D. Please be responsible, into natural foods, N/S. $650/obo. 781-646-6555

ARLINGTON: 3BR to shr with Bi-F, Hdwd flrs, W/D, D/W, large kitch, jacuzzi, off St. prkg. Nr 93/Rt16/60, Avail Now or Dec 1, $700, pref Gay or Bi F or M. 781-874-1269

BRIGHTON: 1 Prof F seeks 2 prof F 30-50 for Lg 3 BR apt. artist pref. working space provided, near Bus. No smoking, pets, or kids. $600+utils. Avail Now. 617-782-4605 Helen

BRIGHTON: Skg 1 M/F prof/grad N/S to shr 3BR/2BA apt. Nr T, W/D, D/W, prkg avail, Cleveland Circle area. Avail 12/1. $575 incl utils. 617-293-4396

Cambridge/Kendal Sq.

$975+ huge 2bdrm apt. 2 rooms avl, good home/off space. Convt to Red T, Rt93, MA Pike, also on Bus Rt. Free W&D in apt, w/w carpet, Jacuzzi bathtub, big yard, deck, quiet St. Must like cats 617-388-8830

CAMBRIDGE: Cent-Kend, 12/1. Skg M/F, quiet, clean prof'l/grad for large, lovely, renov 4BR, D/D, storage, porch, near T, Free laundry. $700+, Call Bob, 617-576-9780

CAMBRIDGE: F, 30s, sks F grad/prof, warm, consid, for huge 2BR, 7RM, hdwd flrs, porch. Nr Harv. $825/mo incl heat Avl 12/15 or 1/1. 617-547-5391

CAMBRIDGE: F sks quiet M/F. Lg furn rm, hdwd flrs, N/S, nr T, pkg. Shr bth & kit. Avl 1/1 $750 inc all. (617)876-9599

CHESTNUT HILL

Skg 1F prof/grad to shr Great 3BR/2BA duplex apt w/ 2F, Hdwd Flrs, priv prkg, storage, W/D. Close to T, huge LR, porch, yard. Avail 1/1, $600. Call Lisa 617-965-9923

DAVIS SQ./TUFTS: Large room in 3BD apt. 2 blocks from Tufts excellent condition, no lease. $625+utils. call 617-750-6378

DORCHESTER: Skg N/S for 1 bdr in sunny 3 bdr apt, close to T & U Mass. Safe neighborhood. $495/mo incl HT, W/D in bldg. 617-436-3252

JAMAICA PLAIN: BR avail in 2 BR apt. Avail Now! On St. prkg, close to T, We're a young couple. Skg F, clean, neat, non smoker, w/ no pets. Short or long term OK, $600+utils. 1st/sec req'd. Call 617-877-9985

NEWTON 1 rm avl seeking grad stud or prof nr T lndry in bldg $650/mo +. 1st & last req. utl. Ask for Chris 617 851-2059

NORTH END

Prof F sks prof M/F to shr spac 2BR apt. Must be cat frndly, no more pets pls, avail Jan 1, $725+1/2 utils, 1st/last/sec, no calls after 9, 617-227-9802

QUINCY: Responsible M/F for 3BR, quiet, N/S, environmental home, no pets, nr beach/T, W/D. $475+, 617-472-0799

Skg clean, gay friendly M/F to share to bdrm apt in JP; hrwd flrs, bk porch, sunny, st prkg, walk to T. No smkg/pets. $550+ 1st, last, security. Avail Jan 1. Call Dave 617-983-1286

SOMERVILLE: Skg 1F to shr 4BR apt. Cat OK, Hdwd, EZ prkg. On Bus. Nr Davis, W/D, D/W, balc, $650+ 617-817-2259

SOMERVILLE: N/S Female. $112.50/week incl utils. Completely furnished, W/D, cable TV, on 3 bus lines, avail now. 617-776-2720

SOUTH BOSTON: 1 M/F, 20's for 3BR, $350, 1 M/F 30's or 40's for 2BR $475. 617-269-0047

WALTHAM: M/F, 28+ rmmate wanted for rm in 2BR condo. Pond view, very quiet, W/D, off st prkg, $550. 617-908-7835.

WEST NEWTON

Prof M/F wanted to shr 2 bdr apt in 2 family house. Off St. prk $600 + Call John

617 859-3310

RENTALS/REAL ESTATE

SUBLETS

ALLSTON

BR avail in 4 BR apt, 1/1-5/31. $550. Good sized room w/ spacious closet & hdwd flrs. Furn optional. 2 blocks from Harvard-Comm Ave T stop. Free prkg. 617-787-4759

FENWAY

Beautiful huge studio, Hdwd flrs, 2 closets, W/D in bldg, Ht/Hw incl, Nr T & Bus, Avail 1/1/03-8/31/03. Only $1050. MUST SEE! Raphael 617-216-2574

JAMAICA PLAIN

M/F to shr nice 4BR apt. Creative community atmsph, St. prkg, no permit, $550/mo Avail now-8/31/03. Nr Heath St. T & 39 bus. 413-262-9351

APTS/CONDOS/ LOFTS

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617-945-6866

BOSTON

BRIGHAM CIRCLE: Huge Studio, with EIK, renovated, clean & sunny. laundry in bsmt. Close to T/bus. $1050 Heat/HW incl. Monica 617-901-6831

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Beautiful 1BR studio, close to T, prkg, fridge. $850/mo.

Wonderfull 2BR, W/D hookup, prkg, close to T, $1200.

Call for more info 617-364-4457 or 617-839-1173

SOMERVILLE

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BRIGHTON: Nice 1BR apt. CAT OK! Nr Wash/Comm Ave intersection & B-line T, Shiny hdwd flrs, safe bldg, W/D, storage in bsmt, Ht/Hw incl, no fee, $900. Avl 1/1, 617-731-0272

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@HOME Realty 617-436-7676

EVERETT: 2BR apt. W/W rugs, lrg kitch & bath. W/D hook-up, private porch, public trans, de-leaded, $1150 617-281-5122

Revere: Skg M/F for lge loft, 3rd floor, kit, shower bath, walk to blue line and shopping. Gay friendly $750/mo utils incl, ref req. 781-485-1281

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*up to one year

SOUND MAN WANTED
Seeking dedicated sound engineer for semi-steady gigs. Great weekend getaways (occasionally). You must have flex. sched., some experience preferred, but not necessary if you have a good ear & understand what its like being on stage. Great way to make a little extra $$. Call Jon @ 860-617-4636 anytime. Home-base is Lowell area.
www.distant-relatives.com

SEX
BASS/KEY/VOX/DJ-SE WANTED 4 Preformed BAND 18-23 All Styles. 508-942-8819

5 Talented Females
Wanted to record a R&B/Pop demo for major record labels. Call now 781-983-4120. Randolphe Entertainment.

60's Band Sks Gtr...
who can sing. We do concerts Merrimac Valley area, 40+, Beatles, R. Brothers, Monkeys, etc. Call Dave 978-685-0054.

8 Mile
Boston engineer/producer is looking for rappers, musicians and DJs inspired by Eminem, Ages 12-24. All races, any instrument, for live hip-hop. Beginners welcome. Email contact info only thenextgen@hotmail.com

All Musicians Referral
Where pro musicians and bands connect. Ask about our lifetime membership. 1-800-366-4447

Attention
Piano player/keyboardist/guitarist available for instruction, lounge act, weddings, private parties/gatherings, clubs and restaurants. $75 minimum. Call 401-751-9046

Attention: Former Marines
JARHEAD is reforming true to the Corps. A unique heavy rock, original project. Need guitar, bass, drums and keys. First CD in 6-12 mo. Must be an honorably discharged US Marine. DD214 requi. Rick 508-676-8845

Band or members to form one, wanted for rapid national fame/exposure. You be Depeche, Knaufler, Hendrix, Vollenweider and original music inclined. Techno/trance keyboardist a big +. Creative genius/singer has vehicle ready to rock it, you be the fuel, the fire still burns. Step out of the cage and onto the stage. Call Spin 603-436-2277. Lets explore!

Bass & Drums Needed
F vox/sngwrtr/guit, space in Fram. Infl: PJ Harvey, (early) Bangles. Dawn (617)290-2481 www.thebelljars.com

Bass & Drums Needed
Established multi-influences rock band, 2nd album, seeks fluid grooving technical players. Radiohead, Mitchell, Gabriel, Davis, Ligetti. Record, gig, promo. NY & Boston Based. Bill 617-970-7684.

Bass & Keys
Are you a bass or keys player bored w/ playing in 4? We are a Boston-based Greek music group that gigs & records orig. music. Dedicated players w/ a passion for performing call Thanasis 617-325-6008.

Bass & Keys Needed
Versatile, flexible, creative, easy to work with player needed who knows variety of styles for estb. roots band, rock, soul & R&B. Practice 1 per week, gig 1-2 x per month. Call Jeff 617-512-4151

BASS AVAILABLE
GB, classic to modern rock, swing, soul/Motown and more, with strong vocals looking to join established working band only. Very pro and very many years experience. Southeastern MA area. Jeff, 508-586-7750

Bass Available
Gigs, session and tours. Electric and upright. All Styles, pro gear. Serious inquires only. 617-285-1933

Bass Needed
Riverside Train seeks solid, committed bass. Orig+cov. Steady gigs, serious fun, future. www.riversidetrainband.com srmanagement@aol.com, 617-598-1046x2397

Bass player & guitar player wanted for new major label NY based artist. Committed professional, good look/vibe, exp. in melodic modern rock. Email resume to musicmgr@mindspring.com

BASS PLAYER
Bassist, electric, highly trained sks local jazz/folk/blues/acoustic/trad gig w/equally skilled performers. John 978-685-5770

Bass Player Wanted
Jennifer, Hedi & Tim are looking for a bass player. We play org rock. We listen PJ Harvey, The Ramones & Lou Reed. We watch Starsky & Hutch. Call 617-587-8455

Bass Player w/ Ld. Vox
Needed for Wkg. oldies + Band. Pro-Quality players only. No Jammers. N. Shore (978)283-9922

BASS PLAYER NEEDED
to complete vision for guitar driven pop rock band. Gigs, great contacts/spc/producer. Chris 617-929-0029

Bass Wanted
Like Fugazi, Who, Neil, Come, Wire. Have gigs, demo, we don't suck. You can play loose, raw. cannonband.com 617-983-5522

BASS/DRUMS/KEYS
Award-Winning Songwriting team looking for pro-level players.Not a startup. Original Songlist. Noel 617.842.6542

Bass/Keys/2nd Gtr
Vox a+. To ignite cvr band 60's-00's. Rock/R&B/Blues. Call Rich at 508-735-2921 or RBnd3@aol.com

BASS/VOCALS
Seeks gig with busy established cover/function band. Old and new hits.
781-935-0846

Bassist needed
For orig. rock-reggae band. National tour w/ representation. Email zoxband@hotmail.com or www.zoxband.com

Bassist Needed
Gtr & drum seek bass to play orig & cvrs. Have space, exp & dayjobs. Infl: STP, Weezer, Bowie. m.kaefer@verizon.net

BASSIST NEEDED
For dynamic hard rock band. Top notch songs inspired by hard rock legends and current. Talent required-look helps. Call for demo Matt/ Dave 617-769-0603

Bassist Wanted
Rockin' Soul Horns, a high energy 9 piece horn band for a dedicated bass player. Music type is mainly R&B, funk and swing. Immediate opening. For a confidential inquiry, call Bob at 401-246-1502 or Greg at 401-934-1833

Bassplayer needed
new band to record and play out Influences: Who, Fugazi, Stones, Melvins. Chris 978-302-6177

Blues Players
Pro vocalist/guitar experienced in local club scene looking for harp (Butterfield?) guitar (Clapton?) and other seasoned players to form part-time blues band. Paul 978-777-5489

BOB WEIR TRIBUTE
Band forming, sks Elec Upright Bass, Harp, Drums, Keys, Sax. Serious calls only please. Mike 617-884-8641

Crazy Train is Back
Ozzy/Sabbath tribute needs guitarist. Serious professionals only. Call 401-885-9512.

Creative Lead Vox Wtd
for estb Boston group, dark rock/alternative. Canidate must be passionate & able to work in a spontaneous environment. Any exp a must. M/F. 617-789-4007 sift.net

Drum & Bass WTD 20's
Bass, drums, wtd for heavy, melodic, rock/metal band. Infl. AAF, Incubus, Deftones. Dom @ 781-223-0048

Drummer & Singer
Space rock, Manchester sound. Infl. Radiohead, The Verve, Janes Addiction. Have demo, jam space. 978-745-0614

Drummer and Bassist
M/F wanted for pop/rock original band. (18-30) Serious inquiries only.www.thepredicates.com. Gregg:508-245-9081.

Drummer Available
For gigs, fill in's, studio. Have exp, transp, space with P.A. Boston/Providence area. 508-878-4606 or email chrisrb@webtv.net

DRUMMER AVAILABLE
For fill-in gigs. Experienced in all styles. Berklee performance grad w/ vocal ability. credits: George Garzone, Stan Strickland, Johnny A and more. (508) 241-5398

Drummer Available
To join a GB band, also plays guitar and sings. Many years experience. Contact Arnie conference123@aol.com

DRUMMER NEEDED FOR CURTIS KNIGHT BAND. CURRENT & 80'S ROCK. TRANS. EXP & PRO ATTITUDE REQUIRED. 978-667-6611 CURTIS@CURTISKNIGHT.COM

Drummer Needed
Rock/metal band. Infl: Deftones, AIC, Glassjaw. Double bass req. Gigs lined-up. TJ 617-290-9920 sinapsesound@aol.com

DRUMMER NEEDED
For orig. ProgNewRock/PunkBand South NH. Infl: Rancid, DK Murphys, Pistols, Clash, Ramones, G-Day, The Who. Call Tony 603-434-7178

DRUMMER SEEKS
Rhythm and Blues band. Influences: BB King, Rolling Stones, Willie Dickson. Leave message ask for Chip 617-361-2109

Drummer Seeks...
New project to grab the attention of music scene. All styles considered. Serious inquires only! Dave 617-267-3446 dloweil-fe@yahoo.com

Drummer Skng Work
Top notch pro w/ lead & backup vocals. GB, classic rock prefer, but open. Experienced, team player. 508-384-7084.

DRUMMER SKS
Hi powered, 34 yr. exp. pocket drummer sks. P/T fat sound rock/blues rock band, local and studio gigs. No lounge lizards. 781-335-5797. jjules@attbi.com

Drummer Wanted
Jazz infl player for orig rock. Groove is key. Think drum styles of Stone Roses & SRV for ref point. 617-787-4980

DRUMMER WANTED
Think Springsteen meets U2. Serious musicians, original music, looking to gig ASAP. Call Andy 617-710-8578.

Drummer Wanted
Boston based pop rock singer/songwriter looking for drummer to complete backing band. Serious inquiries only. Steady gigs. 978-590-3664. Go to www.mikepreviti.com for song samples.

DRUMMER WANTED
for a unique new band. Acoustic classical/funk/pop. Solid groove & sightreading req'd. Call Dan 781-259-8109
www.hermesorchestra.com

Drummer, Small Kit
Small kit drummer/percussionist for acoustic quasi folk group.Have 2 guitarists dobra & upright and rehearsal space. 781-765-3704

Drums seeks instr-vocals for cruise ship band. 6 mos. commit. Pros only. Call 401-435-6887.

Drums,Bass,& 2nd Gtr
Needed for original rock band.Melodic,smart,energetic,and serious.Hear clips at audiants.com.Info@audiants.com

Drums/Keys/Other
Wntd for orig rock, funk, jazz grp. Gigs, recdng, wrtng. Infl. Hendrix, Peppers, Zappa. Call 617-846-6094.

DYNAMIC FEM SINGER
Avail for GB/$ gigs & recording projects. Versatile black fem, 24, Berklee grad. Sks estb working GB band. Team player & dedicated. 617-427-2129

Elvis Costello
Sks Burt Bacharach to create modern pop classics. Inspired by Beatles, XTC, Crenshaw, J. Jackson, V Morrison, N Lowe, Replacements. info@djusa.com

Experienced Guitarist
seeks North Shore guitarist/band/others to jam/gig Blues & Blues Rock covers. Roger
978-948-3817.

F Sax or Bass w/ Vox
Wanted for busy function band on S. Shore. Pros only. Steve 508-477-8924 or srhanlon@attbi.com

F Vox wntd
Melodic F vox wanted for Doom "Metal" Band. Music is slow monotonous at times and creepy as hell. Transportation a must. Please call for details. 781-647-5992

Fem Vox Wanted
For Worc area. Tp 40/gb bnd must have exp/good stage pres 2-3 wknds/month. demo tape helpful 978-537-8209.

FEMALE PRODUCERS
Producers, Writers, Engineers, Choreographers, to work w/ POP/R&B groups. Must be 18 yrs old with 1 year of exp. in the music industry. Call Randolphe Ent. Group at 781-983-4120

FEMALE SINGER
Effervescent, great stage presence w/ a broad range many styles for estb. roots band, rock, soul & R&B. Practice 1 per week, gig 1-2 x per month. Call JC 617-512-4151

Female Vocalist Wntd
For socially-conscious band. Cave in at the Drive-In.com. Contact Dan, sdc20@yahoo.com or 781-294-7099.

Female Vocalist Wntd
By PEACHYKEEN to play/rec originals and songs by ABBA, Aimee Mann, Alanis, Wings, Sheryl Crow, Donna's, Hole, Muffs, Garbage, etc. Call Mark @ 781-251-9424

Female vocalist
seeks band to sing backup/some lead. Vocal training. Infl:Nikka Costa, Alana Davis. Call 978-835-7435.

Flute/Cello/Clarinet wanted for unique new ensemble. Classical/rock/pop. Classical training, sight-reading req'd. Call Dan Hermes (781)259-8109. www.hermesorchestra.com

FORMING BAND
Singer/songwriter/guitarist forming orig. band. Originality, creativity. Infl.: Jay Buckley, Radiohead. 617-308-9451

Freelance Guitarist
All styles, seasoned player avl for (last minute) gigs. $75 minimum. Lessons also avl. 978-937-2076 or iadonism@speakeasy.net

Frontman & Bass Wntd
Harmonica playing Jaggeresque frontman & funky bassman wanted for rock/blue band. John 781-284-7808

GARAGE ROCK
Surf Rock/British invasion. Interested? Then you must join the Super Seven. Call for more info 617-899-3514

Guitar & Drummer
Sks, keys, and more vox for practicing band. Classic Rock, or anything, open minded musician, Call John @ 978-443-9783, Barry @ 617-787-3428 Lv msg.

Guitar Player Looking...
to join/form an orig band. Goals = perform & record, sound = B Crows, E.C., Hendrix, Allmans. Call Howard 617-783-4001

Guitarist Wanted
Radio friendly orig pop rock band seeks M/F guitar. Have CD, space, gigs, airplay & ambition. Dan 781-899-6922

Guitarist WTD
Harmonies big plus+to form GB duo/trio.rock/folk/country Elizabeth 617-784-9825 krickettleer@hotmail.com

Guitarist Needed
Funk rock original band. Slap-back. Gigs & CD. Needs creative, commited, pros only. 781-871-8363

Guitarist Sought
Sngr/wrter, 38, on Cape sks advanced guitarist acou/elec many styles. Write, rec, gig form band. Doug 508-539-2110

Guitarist Avl
Boston based professional musician, experienced in all styles, available for gigs. Specialty last minute sub gigs. Electric/acoustic/vocals. 617-480-0609

GUITARIST WANTED
exp. versatile by singer song writer to collaborate, perform, record rock, pop style inf: Tori, Fiona, PJ, Poe 617 482-4892

GUITARIST/SINGER
Wtd by singer/songwriter to form Duo. Original & Covers Pop & Diverse influences. 978-546-8477, JSP20@MSN.COM

GUY WITH DAY JOB...
...but crazy idea of singing in a rock band, seeks guitarist to perform U2, Oasis, Pearl Jam songs with at area open mics, eventually building to full-out cover band. Pref. 20s. committed, psyched to play! Call Mike 617-926-7232.

Harp Player
25 yrs experience. Looking for professional working blues band. Call 508-789-1233.

Hillbilly/Western Swing
Twilight Ranchers looking to add fem vox, steel, fiddle, or piano. 617-878-7904 or whunt@ndevelop.com

Hysteria
The Def Leppard Tribute Show sks drummer w/ solid meter. Must have prof. attitude. Willing to travel. Call Chris at 401-559-8699.

Irish Pub Band
Seeks Fun-Fiddle, Penny Whistle, Bass and Drums. Vocals a plus. Call 978-474-1115

JAZZ DRUMMER
45, seeks talented musicians to play Monk, Miles, Parker, etc. Call Jack (617) 775-5184 or email llrrl@yahoo.com

Jazz Pianist
Wanted to play standards, Miles, Monk, Coltrane, etc. Jam now, gigs later. Ricardo: 617-417-1137. Dan: 781-643-3316

Keyboard
Guitar/drummer/bassist need keyboardist with lead vocal ability. Mostly covers, some originals. Classic rock, blues. Have space. Dave 617-718-0497.

KEYBOARD PLAYER
Experienced in programming loops and sequencing wanted for F/T rock groove band. Professionalism and transportation a must. Contact Mark at 617-479-0154.

Keyboardist Needed
Smooth Jazz/R&B/Soul. Estb. GB band booking high-end venues for spring. Looking for talented keyboardist w/ gear and transpo. We have prof. promo kit, demo, free rehearsal space and top-notch equip. Rino 617-339-5773 voice/pger.

KEYS W/LD VXS WNTD
F/M Houseband @ NH ski resort, 12/20-3/30/ $450/week. FREE room, meals, skiing, facilities. Save money. Pop 50's - 80's, Motown, Ballroom. Call @ 603-255-7500.

L/Guit,Bass,Drums Wtd
keys/gtr/singer forming orig modern hard/prog rock band. Vox a +. Inf: Ra, Incubus, Ryche. Have CD w/ org. Seth 617-469-5657 or sfreedman13@attbi.com

Ld. Guitar, Bass Wtd
Have mgr, and major label interest. Music is alt/pop. Age 22-27. Call Tim @ 617-905-3112

LEAD GTR AVAIL
To join wrkng or near-wkng heavy metal/hard rock band. Have killer equip, chops, exp, dedication. U must have same. Pro situat. only. Covers and/or orig. Infl: Ozzy, Zeppelin, Buckcherry, STP, Creed, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Seeking similar musicians in wking band w/ love for jamming. Have excel improv skills, play w/ blues/rock feel. Seeking serious musicians to dedicate time to music that's classic but fresh, lyrically strong, and will take it to the next level. Call john 617-492-3260

Lead Guitarist Wanted
Pop/Rock Boston band. Must be under 30. Contact Jenifer 978-468-1317 or acanniff00@yahoo.com

Lead Guitarist Wanted
Ld Guitar wanted for established band. We play lite, classic & alt rock, are 30+ & practice in Foxboro 2x/wk. Call Bev at 508-409-4028 or Dave at 978-360-6021.

Lead Singer Avail
Looking to join punk/alternative band. Has performing exp. Infl: Greenday/Pistols/Cheap Trick/Replacements/Stones. Call Tommy 617-628-5161

Mad Man
For Wretched X, orig band + some cvrs. Infl: Sabbath, Ozzy, Zepplin. Free space. Call Sean 617-846-5708

MALE VOCALIST
To sing with funky classic rock show band, 5 piece horn section, seasoned professionals, great arrangements. smokeandmirrorsshowband.com Contact Steve Goddu @
800-207-1187

Metal Guitarist
Looking to form/join the heaviest f**king band in Boston & beyond. Need young, dymanic, fully DEDICATED players. Call Jon 781-890-5992

Musician (F) Wanted
Vox/bass/perc. seeks keys/syn, fx artist, and/or guit. to complete band. Must be dedicated, focused and want to take it to the next level. Influ: Biork, NIN, Peter Gabriel, Radiohead, Korn (Untouchables) 508-326-4140.

MUSICIANS
Guitar, bass, vocals wanted for melodic, hypnotic, tribal, hard rock metal band. Imagine Peter Gabriel, Creed, and Metallica in a fist fight, musically speaking. call 617-840-1568.

Nd Guit w/ Voc
Deck O' Squares PT Band; Orig odd pop; Hv CD, reh sp in Norfolk, MA. Ex Hum Sex Resp, 2x4s, Bel Cadillac; 508-771-4635

Need Musicians
21 yr old songwrtr looking for M/F musicians, ages 18-27 to form orig band. Vocals a +. All musical infl, esp rock & R&B soul. Nkechi 617-361-0563

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No Depression?
Guitarist (22) seeks like minded musicians for alt-pop, country-rock project with genre-bending capablity. Influences: Wilco, Clem-Snide, The Band, Whiskey Town, Gram. Email Matt at mborushk@bu.edu

Orig Hard Rock Band
Looking for exp. drummer. Have space w/ kit in Charlestown. Inf: Sabbath, AIC, Metallica, Tool. Call Mike 781-982-6726 or Scott 781-526-1626

PEACHYKEEN
is looking for a F bassist/bk vox & a F keys/bk vox to play/rec songs by ABBA, Avril, Jimmy E. W., Garbage, B-G's, Partridge Family, STP, Vanessa Carlton, & orig... Mark 781-251-9424

Piano Player Wanted
Guit sks piano to play w/ & form band. No hurry. Blues, some jazzy stuff, ballad-boogie. I have a piano. Mike 617-924-4115

Pro Drummer Avl.
All styles rock/pop. Have pro gear and trans. Quick learner. Very laid back. Jay 617-216-7940

Professional Dance/Party/Cover/Show/Wedding Bands
Sought for clubs and wedding work on Block Island. Booking early for season. Don't delay. Send packages to OIEM PO Box 656 Waterbury, VT 05676. No amateurs please.

R&B Motown Male Vocalist
Wanted for one of NE's top GB/Dance bands. Seeking an experienced professional to confront. Must have superior vocal ability; well groomed look; and good attitude. Any instrumental ability is a plus. The band offers a good salary; full calendar of guaranteed gigs; the opportunity to play with talented and reputable musicians; and a road crew. Leave name and number @(781)449-8626. Photos and audio/video required. Serious inquiries only!

ROCK/POP VOCALIST
Needed immediately for national project. Must sound like Blink 182, Sum 41, etc. Call 401-241-4782

Seeking Bassist
for original rock-reggae band on nat'l tour w/ representation. email zoxband@hotmail.com or www.zoxband.com

Serious Opportunity
For guitar/vocalist. Successful Boston based recording and touring band with label, booking agent and full time work with $ is looking for a versatile guitarist/vocalist. Pros only please. Must send demo and photo to: PO Box 2223 Tisbury, MA 02568 508-728-3943

Singer Wanted
M/F singer (songwriter) who can play an instrument(s) for established NorthShore roots/folk/blues/original group. call Bob's studio @ 978-921-1494

SINGER WANTED
For established orig. Boston Band with very aggressive sound. Must have exp. & writing ability. Own PA a plus. Serious inqs only. Call Chris @ 617-686-6156 or email SNimbkar@yahoo.com for info.

Singer Wanted
Experience Jones:Boston rockers making fat groove need singer with ideas.Call Brendan 617-262-8359

Singer/Guitarist
Looking for band or musicians. Influence: GBV, Modest Mouse, Wilco, NMH. John 617-335-6145

Singer/Ld Guit Wntd
Idiot Box seeks singer and lead guitarist for gigging around Boston. See website www.idiotboxmusic.com email us if interested.

Songwriter's Workshop
focus: craft, performance, critique. All styles. Be ready to perform for group. Meeting in art space in west burbs. Email Tom: songsculpt@hotmail.com

Steel Drummer Available
Attention restaurant/club owners. Add some spice to your atmosphere. Cocktail hours, patios, decks. Call 401-578-5452.

Talented Male & Female Singers Needed
For (rock hip hop country) for studio work.
filmmusic28@attbi.com

TOO OLD TO ROCK...
...too young to die - disillusioned 30-somethings (singer and bass player) seeking like-minded individuals to play supposedly significant yet culturally irrelevant "quality" rock - e.g. Clash, Costello, Replacements, Springsteen, Stones, Who. Covers or originals. 617-247-8821 or johnnylongshot@lycos.com

Tour Bus
1994 Champion, 8 K on new engine and trans, 4 bunks, 20 mi per gallon, diesel, 2 couches, AC, TV/VCR, bathroom, 32 ft, great for bands. $5500 obo. Call Dave 401-741-6387

VOCAL GROUP FORMING
With Music tracks & musicians seeking versatile & exp M & F vox w/ great harmony ability, stage pres, good looks a + also with great harmony ability. Mark: 978-745-5410

WANTED CREATIVE DRUMMER.
Us: Band & gig experience, R. space, all originals, influ: Janes, Cure, Hole, SOD, Sleater Kinney, Tribe. (Boston Band) You: Creative, serious, fun, trans, no big ego, Male preffered but will consider right female. 617-799-8091

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The Lexington Players will hold open auditions for Godspell Dec. 8, 1:30 to 5 PM, Dec. 9 7 to 10 PM, callbacks Dec. 11 at 7 PM Munroe Center for the Arts, 1403 Massachusetts Avenue, Lexington. Show dates Mar 14-15, 21-22. Director Sal Jones, Musical Director Bob Cook. 781-862-2866 for more info.

YOUR AUDITIONS AD HERE
For more information on placing an ad in our Music & Showbiz Classifieds contact Sarah at srosenstein@phx.com or 617-450-8753

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ACOUSTIC GUITAR & SNGWRTNG LESSONS
Accomplished, published singer/songwriter. Call Joe 617-290-5846

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Berklee graduate, 20 yrs experience. All ages/all styles. Call Rick 617-739-8875

Help Wanted
MUSICAL DIRECTOR
We are searching for a musical director for our kindergarden thru 5th grade performance of "Yellow Submarine" Director must be able to coach singing, as well as play guitar and/or piano. Exp. w/kids strongly pref. Approx. 5 hrs/wk in Jan & Feb; 8-10 hrs. in Mar & Apr. Send ltr of interest and resume to: Ward After School Program 10 Dolphin Rd, Newton MA 02459; or email wardafter@juno.com or fax 617-552-5563.

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Female Model Wanted
For painter/photographer. Figure and Portrait. $40 and Photos. Call (617)491-5088

MODELS WANTED
Select models wanted for local broadcast. Must be outgoing. Email
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The Boston Phoenix, Providence Phoenix and Portland Phoenix have exciting opportunities available for dynamic and creative individuals with strong presentation and sales skills to join our sales force. To qualify you must have a minimum of 1 year proven track record in outside sales and possess the ability to generate new business. Experience in print sales a plus.

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FNX ACCOUNT EXECUTIVE
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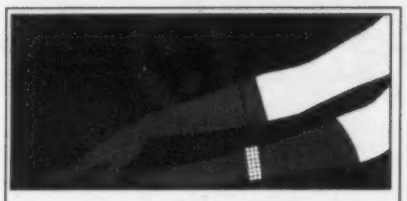

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The Center for Women's Mental Health at Massachusetts General Hospital is looking for young women between the ages of 12-17 who suffer from severe PMS or PMDD (Premenstrual Dysphoric Disorder) and do not take oral contraceptives to enroll in a research study investigating medication for treatment of PMS. Study participation will last up to 8 months, and participants will be compensated for their time.

If interested, please contact Giselle at

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PARTNERS HEALTHCARE SYSTEM · MASSACHUSETTS GENERAL HOSPITAL

Do you feel depressed, moody, anxious or irritable before your period?

Massachusetts General Hospital's Center for Women's Health is currently conducting a research study for women between the ages of 18 and 40 who suffer from severe PMS or PMDD (Premenstrual Dysphoric Disorder) and are not taking birth control pills. Study participants will receive compensation as well as evaluation and study-related medication.

For more information please call

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Volunteers Needed to Test a New Smoking Cessation Drug

If you are a healthy adult smoker who would like to quit, you may be eligible to participate in our research study at the Brigham and Women's Hospital Clinical Trials Center. To participate, you must be:

- A healthy volunteer
- At least 18 years old
- Smoking 15 or more cigarettes per day for at least 3 years
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Earn up to $650

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- are a male 21 - 35 years old
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- can come to McLean for 5 visits

(transportation is provided)

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Do you smoke tobacco cigarettes?

Are you between the ages of 21 and 35?

Do you drink alcohol?

A research group at McLean Hospital is looking for paid volunteers to participate in a multiple visit study examining the effects of tobacco and other substances. You may be eligible for this study if you answered yes to any of the above questions.

Please call 617-855-3823 for more information.

Cab transportation provided for all study visits.

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Earn up to $700

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You may qualify for this study if you:

- Are 21-35 years old
- Use alcohol regularly
- Are willing to give blood samples
- Are able come to McLean for multiple visits (transportation may be provided)

For more information call:

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McLean Hospital

Affiliate of Harvard Medical School

- Are your relationships very painful and difficult?
- Are you often distrustful of others?
- Are you extremely moody?
- Do you frequently feel out of control?

Earn $400

- We are looking for women between the ages of 18 and 40 for participation in a medication study.
- Study participants will receive a free psychiatric evaluation at McLean Hospital.
- For more information, call Liz Parachini at

617-855-2276

Principal Investigator: Mary C. Zanarini, Ed.D.

STUDY SUBJECT

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Are you worried about the chance of pregnancy?

You may be eligible to participate in an ongoing emergency contraceptive study evaluating a medication to prevent pregnancy from occurring.

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For more information call 617-667-2254

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Phoenix
December 6, 2002

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NEW ENGLAND POP LIFE

road tripping

Sean Tillman's résumé includes a stint fronting the swashbuckling post-punk outfit Calvin Krime, who put out a couple of underrated discs for Amphetamine Reptile, and a stint as a sensitive-boy-with-guitar under the name Sean Na Na. But he's reinvented himself yet again as **Har Mar Superstar**, a big-pimpin' soul brother stripped to his skivvies and crooning R. Kelly–grade porn-star R&B. Bearing an uncomfortable physical resemblance to Ron Jeremy, he made one fairly amusing album for Kill Rock Stars before signing to Warner Bros. (which issued his *You Can Feel Me* on a new imprint called the Record Company), capturing the eye of Princess of Darkness Kelly Osbourne (he co-wrote several songs for her debut album), and, if the rumor is to be believed, penning a song for the new J. Lo disc. (If anyone's got it, can you call us and tell us whether it's on there?) We're quite sure you've never seen anything like him, but we're also sure that you should: on tour with ace garage-soul sisters the Gossip, he's at the Middle East (617-864-EAST) in Cambridge on Monday and at Flywheel (413-527-9800) in Easthampton on Tuesday.

If Tillman's Web site dispatches are to be believed, Har Mar's been living it up in Hollywood and making out with models — in short, he's living out the dream that Ivy League wank **MC Paul Barman** fantasizes about on his new single "Cock Mobster," a laundry list of the many famous ladies with whom he'd like to snuggle. ("I wanna fire blanks in Tyra Banks . . . I'm immersed in Kirstie Alley's thirsty valley.") If you're still thinking of going to see Barman at the Middle East on Sunday, or at the Met Café (401-861-2142) in Providence on Wednesday, show up early and catch **Whirlwind Heat**, a Moog-led trio who recently became the first signing to White Stripes leader Jack White's new V2-distributed vanity imprint.

Are radio-station-sponsored Christmas shows a form of legalized payola? Does anyone care when it means you can see Australian soap star turned dance-floor sexpot **Kylie Minogue** and the "reunited" **Destiny's Child** (heck, Beyoncé's solo album hasn't even come out yet) on one stage? Kylie and DC3 are joined by *Making the Band* boys **O-Town**, platinum-plated country grammarian **Nelly**, and UK garage pinup **Craig David** for the Kiss Jingle Ball at the Tsongas Arena (978-848-6900) in Lowell on Wednesday. Re-formed (as in, no longer practicing) rap-rockers **Papa Roach** — who snuck a Pixies song onto their recent *Lovehatetragedy* (DreamWorks) — headline WAAF's holiday shindig at the Palace (781-233-7400) in Saugus on Saturday, with local metal dudes **Dogfight** opening. The Blink-182 side project **Boxcar Racer** show up at Lupo's Heartbreak Hotel (401-272-5876) in Providence on Tuesday for the WBRU Birthday Bash. Hartford's Radio 104 has the At the Drive-In spinoff **Sparta** along with Creed-ish modern-rock newcomers **Ra** at the Webster Theatre (860-422-0000) on Saturday. And Portland's WCYY has Audiovent at the State Theatre (207-780-8265) next Thursday, December 12, but not before the band open for WFNX's gala at Avalon (617-423-NEXT) in Boston on Tuesday with **Everclear**.

— CC

Bible stories

SUNDAY: Well, it's not another *69 Love Songs*, but would you settle for 16 songs about things that won't die? Future Bible Heroes — the bubblegum electronic outfit in which Magnetic Fields' resident songwriting genius, Stephin Merritt, serves as lyricist for Man Ray DJ Chris Ewen's disco inferno, as sung by Magnetic Fields associate Claudia Gonson — have returned after a hiatus of several years with *Eternal Youth* (Instinct), a paean to vampires, movie monsters, porn stars, and other deathless clichés. The amusement comes, as always, in the reanimation, when Merritt's unshakably dry wit rubs up against Ewen's irrepressibly fizzy Swedish-reggae programming. Although if you catch yourself taking Gonson's affectlessly pretty voice at its word, you won't be alone. Ever. Tonight at 10 p.m., the Bible Heroes make a rare live appearance at the Coolidge Corner Theatre, 290 Harvard Street in Brookline. Tickets are $15; call (617) 931-2000.

PICKS *of* THE WEEK

"Dance Straight Up!" ▼

FRIDAY-SATURDAY: World Music's CRASHarts spinoff has been lighting a fire underneath the local modern-dance community with a series of showcases for new work. This weekend's "Dance Straight Up!" presents four world premieres by as many choreographers: a new duet by Brenda Divelbliss danced to the local theremin orchestra the Lothars; Carol Somers's quartet *North Wind*, with a live score by Acton composer Stuart Jones; Marcus Schulkind's *Mise en Plus*; and Sara Sweet Rabidoux's *Beach Blanket Butoh*, which she describes as "the *Rite of Spring* meets John Waters," adding by way of explanation that "Gidget and butoh were born at the same time." Performances are Friday at 7:30 and Saturday at 8 at Northeastern University's Blackman Theatre, 360 Huntington Avenue. Tickets are $25; call (617) 876-4275.

▲ An Everclear FNX-Mas

TUESDAY: The troops are headed to Iraq, there's a great new Nirvana single on the airwaves — heck, it's the early '90s all over again! Which means it's the perfect time for another Everclear album, and after the palate-clearing, two-volume *Songs from an American Movie* a couple years ago, Art Alexakis and company will return in March with *Slowmotion Daydream* (Capitol). The first single, "Volvo Driving Soccer Mom," might give you an indication of where the proud-father-of-two's head has been at lately, but to find out for sure, come on down to the FNX radio network's "Misfit Christmas" bash on Tuesday at Avalon, 15 Lansdowne Street, where Everclear will be the guests of honor and Audiovent will open. It's an 18-plus, 9 p.m. show, and tickets are $15; call (617) 423-NEXT.

this week

Openings, debuts and releases

FILM
- ***Analyze That***
- ***Empire***
- ***Equilibrium***
- ***Personal Velocity***
- ***The Trials of Henry Kissinger***

THEATER
- ***The Blowin of Baile Gall***
  Boston Playwrights' Theatre December 5-22
- ***Buffy the Vampire Slayer's High-School Reunion***
  Theater 1 December 6-21
- ***Copenhagen***
  Trinity Rep December 6–January 19
- ***Spiked Eggnog***
  BCA December 6-21
- ***Jesus Has Two Mommies***
  Somerville Theatre December 7

DANCE
- **"Dance Straight Up!"**
  Blackman Theatre December 6 & 7
- **Jeannette O'Neill**
  Tsai Performance Center December 6 & 7
- **Caitlin Corbett**
  Green Street Studios December 12-15

POP
- **Guster**
  Orpheum December 5
- **Robert Randolph**
  Paradise December 5 & 7
- **DJ Spooky**
  Middle East December 6
- **Melissa Ferrick & Pamela Means**
  Avalon December 6
- **Dark Star Orchestra**
  Orpheum December 7
- **George Winston**
  Berklee December 7
- **Battlefield Band**
  Somerville Theatre December 8
- **Future Bible Heroes**
  Coolidge Corner December 8
- **Odetta**
  House of Blues December 8
- **Voice of the Turtle**
  Somerville Theatre December 8
- **Insane Clown Posse**
  Avalon December 9
- **Everclear & Audiovent**
  Avalon December 10
- **Indigo Girls & Aimee Mann**
  Orpheum December 10
- **Mighty Mighty Bosstones' Hometown Throwdown**
  Axis December 11-15

CLASSICAL
- **Marek Janowski/BSO**
  Bartók, Strauss December 5-7
- **Vienna Choir Boys**
  Jordan Hall December 6 & 7
- **Handel & Haydn *Messiah***
  Symphony Hall December 6-8
- **Boston Holiday Pops**
  Symphony Hall December 10-30

JAZZ
- **Jimmy Heath**
  Jordan Hall December 5
- **Bruce Gertz & friends**
  Ryles December 5

READINGS
- **Boston Winter Poetry Conference**
  WordsWorth December 6-8

DINING PHOTO BY SAMANTHA TWARDOWSKI

101.7 FNX RADIO NETWORK

{ PRESENTS }

Everclear

{ WITH AUDIOVENT AND SPECIAL GUESTS }

TUESDAY, DECEMBER 10

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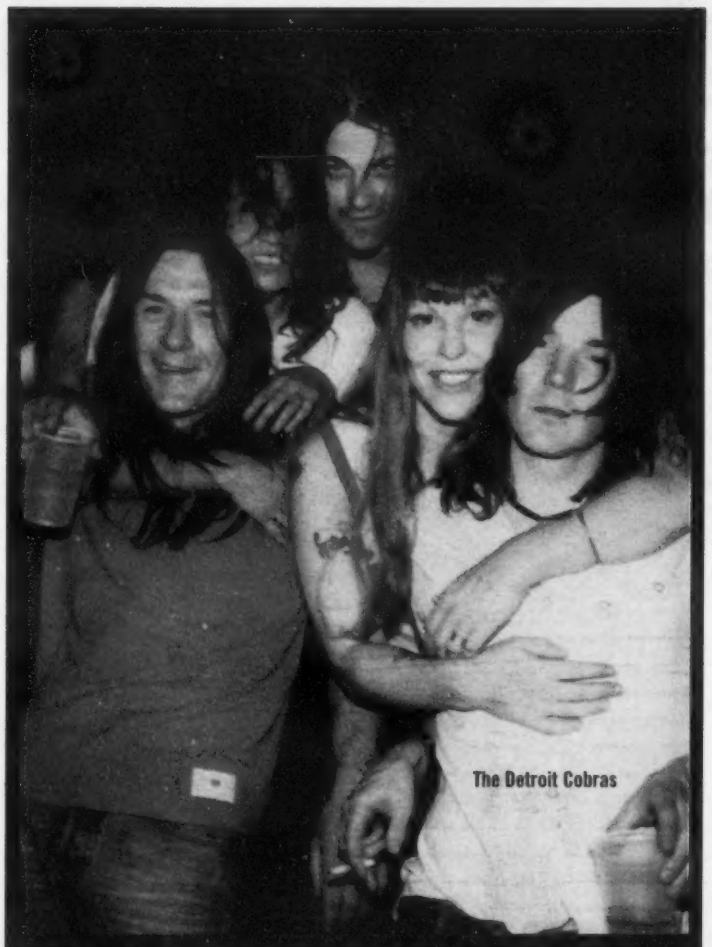
PRESENTED BY: Phoenix

SMIRNOFF ICE


The Detroit Cobras

FRIDAY: We don't know why "serious" artists insist on writing their own songs: there are plenty of better tunes out there if you know where to look, and once you figure that out, you'll be as smart as the Detroit Cobras, who combine the exquisite taste and encyclopædic knowledge of several record-collecting geeks with garage-punk grit and a concept that hasn't been in circulation since Tina left Ike: the fiery rhythm-and-blues revue. Frontwoman Rachel Nagy's got the rasp and muscle of a young Ronnie Spector, and that comes in handy when she's belting out little-known soul, Motown, and girl-group hits, from the Jackie DeShannon–penned pre-Spectorian Ronettes tune "He Did It" to Otis Redding's "Shout Bama Lama," with stops in between for obscure Brill Building weirdo Mickey Lee Lane's "Hey Sah-Lo-Ney," the Chiffons' "Oh My Lover," the Allen Toussaint–penned "Cry On," Mary Wells's "Bye Bye Baby," and Ike's own "You Can't Miss Nothing That You Never Had." (They're also smart enough to cherry-pick more recent winners like the Oblivians' "Bad Man.") Two albums in, they show no sign of caving in to their own muses, or of running out of vintage hits to make their own. Get their new *Life, Love and Leaving* (Sympathy for the Record Industry) before some major label decides to reissue it, or just show up tonight and see the Cobras tear shit up at T.T. the Bear's, 10 Brookline Street in Central Square, where they're on a bill with labelmates Mr. Airplane Man. Call (617) 492-BEAR.

8 days a week

Edited by Carly Carioli

■ THURSDAY 5

CLASSICAL. This is your last chance to catch the **Boston Symphony Orchestra** before the Holiday Pops moves into Symphony Hall. Guest conductor **Marek Janowski** will be joined by Hungarian pianist **Zoltán Kocsis** for Béla Bartok's kinetic Piano Concerto No. 2; then Marek and company will attempt to climb Richard Strauss's seldom-heard *Eine Alpensinfonie* ("An Alpine Symphony"). Performances are tonight at 8, tomorrow at 1:30 p.m., and Saturday at 8; Symphony Hall is at 301 Massachusetts Avenue in Boston, and tickets are $25 to $90. Call (617) 266-1200.

JAZZ. Local power bassist **Bruce Gertz** fronts a ridiculously talented star group at Ryles: guitarist **John Abercrombie**, drummer **Adam Nussbaum**, and pianist **Joey Calderazzo** (on a break from his day job in the Branford Marsalis Quartet). That's at 212 Hampshire Street in Inman Square. Call (617) 876-9330.

IMPROV. There's a tale, probably not apocryphal, that the fellows from **Borbetomagus** once confronted Thurston Moore, when Sonic Youth were young turks on the downtown NYC scene, and dared him to play something *really* challenging. (It worked: Moore joined the group briefly and has had a sideline making his own solo and ensemble jazz noise ever since.) As for Borbetomagus, they've been blurring the lines separating free jazz, European improv, electronic mayhem, and punk since the mid '70s. Over the past decade, however, they've rarely toured, so interested parties will be selling their Merzbow singles and back issues of *Forced Exposure* to gain entrance to the Middle East tonight. That's at 480 Mass Ave in Central Square; call (617) 864-EAST.

■ FRIDAY 6

FILM. Joining Tony Soprano on the

Continued on page 5

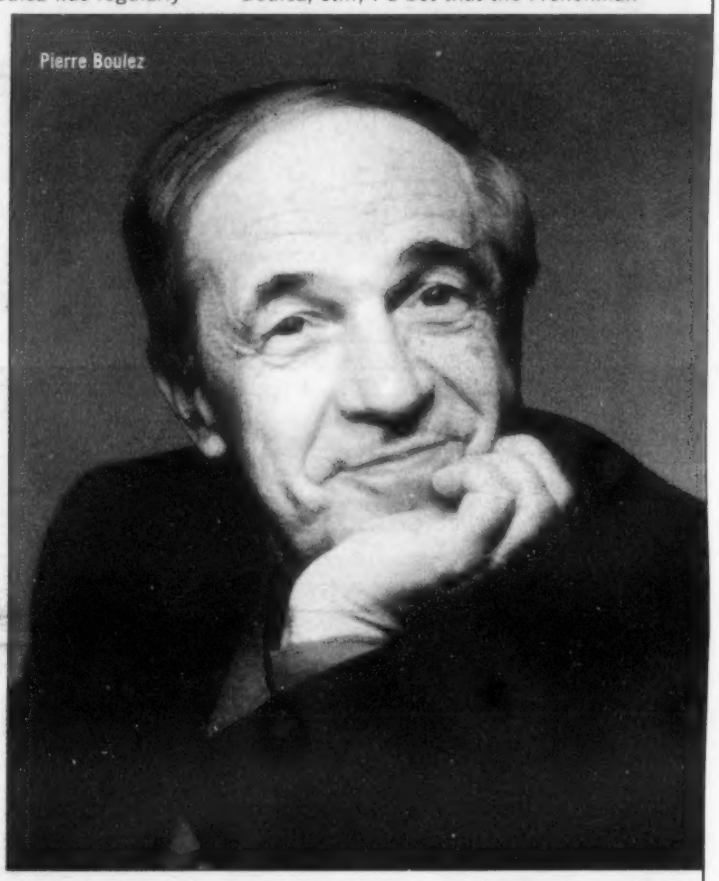
classical

Taking home the Gould

Another honor for Pierre Boulez

Last week came yet another reminder that at age 77 Pierre Boulez may be the most commanding presence in classical music. In its decision to award him the $50,000 (Canadian) Glenn Gould Prize, the Toronto jury recognized Boulez as a "composer, conductor, organizer, and thinker who in many different, related ways has affected and inspired musical life the world over."

Nowadays, that seems incontestable. But it wasn't always so. During his less-than-happy tenure as the New York Philharmonic's music director in the 1970s, Boulez was regularly blamed for deconstructing New York's formerly civilized musical life. Although no one ever denied his formidable talent (his ear was so precise that the Philharmonic's musicians dubbed him "The French Correction"), his relentless championing of modern and contemporary music distressed many who preferred the more conservative tastes of his predecessor, Leonard Bernstein. And even in music in which he excelled — Debussy, Ravel and the Second Vienna School — his interpretations were thought to be clear but hard-edged and devoid of sentiment. His own compositions were deemed both incomprehensible and insignificant.


Pierre Boulez

Twenty years later, Boulez is probably the most highly-sought-after guest conductor in the world. He appears regularly in London and Cleveland and is the Chicago Symphony Orchestra's principal guest conductor. Orchestra musicians — who are rarely pushovers — offer glowing reports of his working methods and his complete mastery of the scores he conducts. His approach to the music of the past has softened somewhat, and his recent recordings of Debussy, Mahler, Stravinsky, and Bartók have yielded fascinating rethinks. Perhaps his most remarkable recent triumph is a stunning live recording of Bruckner's Eighth Symphony with the Vienna Philharmonic, a monumental yet sensuous performance.

And in what must be the most satisfying victory, audiences now routinely pack concert halls to hear Boulez direct his own works, which no longer seem so fearsome. His *Répons* took home the 2000 Grammy Award for best contemporary classical composition; *Sur incises* copped the $200,000 Gravemeyer Prize, one of the most prestigious awards in music. His recent recording of *Pli selon pli*, his "portrait of Mallarmé," shows how intelligible his music becomes when his gifts for clarifying and sorting out dense textures are applied to his own works.

Notable among his recent releases is a 1992 video of Debussy's lone opera, *Pelléas et Mélisande*, at the Welsh National Opera which Deutsche Grammophon recently reissued on DVD. Boulez's conducting, at once lush and precise, is a perfect accompaniment for director Peter Stein's dark, moody setting of Debussy's strange tragedy. You even get brief glimpses into the conductor's mind: during the transitions between scenes the camera pans to shots of the score with what appear to be Pierre's own markings in them. It's a cinch to call this the best video of the opera available, and as an interpretation it bests Boulez's earlier recording for Sony.

Obviously the Gould prize is far from the first significant honor to be bestowed on Boulez; still, I'd bet that the Frenchman might especially enjoy the association with the great Canadian pianist. Both were fiercely committed to the music of Schoenberg and his disciples and spent considerable energy trying to get audiences to share their enthusiasm. Both were fascinated by the effect of technology on music — Boulez in his composing, Gould in his recordings. And both are viewed as among the most uncompromising musical artists of their respective eras.

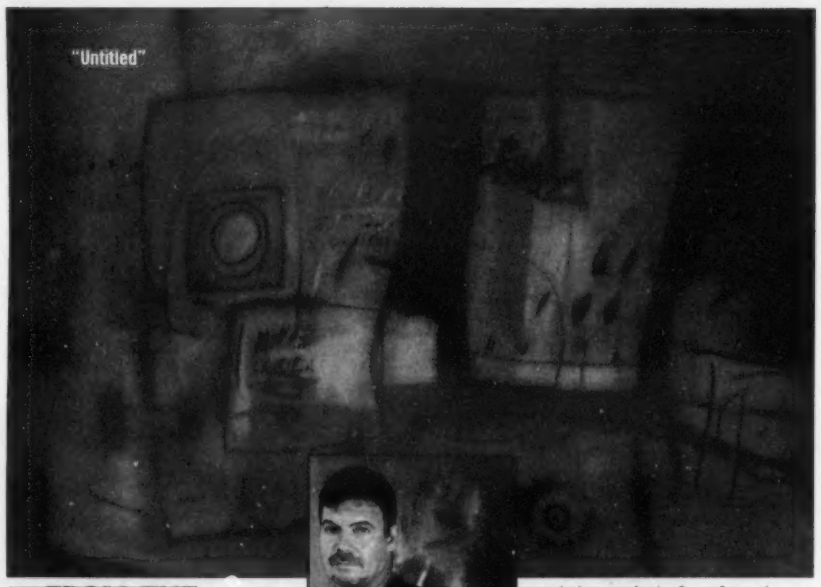
All of which begs an important question: will Boston get to hear him again before his illustrious career comes to a close?

IN WITH THE OLD. You might as well just admit that you want to hear Handel's *Messiah* before the year ends. Really, it's nothing to be ashamed of, and you could do worse than to show up at **Boston Baroque**'s performances under the sensible if not always exuberant conducting of Martin Pearlman. Concerts are next weekend, December 13 and 14, at 8 p.m. at NEC's Jordan Hall. Call (617) 484-9200. And the **Tallis Scholars**, perhaps the world's finest Renaissance vocal ensemble, arrive in Boston on the heels of a new CD dedicated to music of Franco-Flemish composer Nicolas Gombert. They'll perform at the Church of the Immaculate Conception's Jesuit Urban Center on December 14 at 8 p.m. as part of the **Boston Early Music Festival**. Call (617) 661-1812.

— David Weininger

arts news

E-mail us at artsnews@phx.com



Rigoberto Mena Santana

■ FROM THE ANGELLS

Wellfleet Harbor Actors Theater has announced a pledge of $50,000 from the Los Angeles–based Angell Foundation. This organization is the legacy of David and Lynn Angell, long-time Chatham residents and supporters of WHAT who met on Cape Cod and got married in 1979. Eventually they moved to the West Coast; one of the episodes David wrote for *Cheers* won an Emmy (the first of eight he was to win), and with his partners David Lee and Peter Casey he went on to create *Wings* and *Frasier*. David and Lynn were passengers on the American Airlines Flight 11 that took off from Boston on September 11, 2001, and crashed into the World Trade Center's north tower. The $50,000 grant will be matched by the Massachusetts Cultural Council and will go toward funding WHAT's children's-theater series.

■ JAZZ WITH JOANNE

In case you hadn't heard, composer and pianist Joanne Brackeen is the Kayden Visiting Artist at Harvard University this year, and next weekend she'll be featured in a piano master class, and "public conversation," and a concert with the Harvard Jazz Band. The master class will take place at 4:30 p.m. next Thursday, December 12, at the corner of Kirkland and Oxford Streets in Harvard Square. Moderated by Quincy Jones professor of African-American music Ingrid Monson, the "public conversation" will take place Friday December 13 at 3:30 p.m. in the Reid Tonkens Room at Winthrop House, 32 Mill Street (at Holyoke Street) in Harvard Square. Both events are free; for more information, call (617) 495-8676 or visit www.fas.harvard.edu/~ofa/. The concert will take place next Saturday, December 14, at 8 p.m. in Lowell Hall. Tickets are $10, $5 for students and seniors; go to the Harvard box office, at 1350 Holyoke Center in Harvard Square, or call (617) 496-2222.

■ RECEPTION FOR RIGOBERTO

Cuba's "Special Period," the era after 1989 during which it adapted to crushing hardships stemming from the demise of the Soviet bloc, was "special" in some pretty unpleasant ways. Fuel, food, and other provisions were in critically short supply, and the period of profound transition weighed heavily on the national psyche. Another big change, the introduction of the American dollar as legal tender, only exacerbated the gap between rich and poor.

Cuba's art scene at this time was divided between traditional painting styles and more-modern installation pieces. That's where Rigoberto Mena Santana comes in. Working at Havana's Experimental Graphics Workshop, he churned out muscular and expressive mixed-media works in which robust shapes swim in stews of muddy colors. Although his tumultuous lines, chaotic geometric forms, and encroaching murky shadows might be interpreted as a reflection the national mood, Mena Santana swears he deals strictly with personal turmoil. His works have been instrumental in rejuvenating the abstract expressionist ethos that flourished in the pre-Castro '50s.

Mena Santana is visiting America for just the second time, and there'll be a reception in his honor this Tuesday, December 10, from 5:30 to 7:30 p.m. at Marran Lounge, at the corner of Mellen and Oxford Streets in Cambridge. Then on Wednesday, December 11, at 6:30 p.m., he'll talk at Lesley's Art Institute of Boston, 700 Beacon Street. Call (617) 349-8579 for information about the reception and (617) 585-6652 for the lecture.

■ THE GIFT THAT GIVES I

Holiday shopping got you down and you haven't even started yet? Consider giving a membership to your favorite arts organization. Membership at the Museum of Fine Arts, for example, will bring with it a year of free admission to the MFA's regular collections; discounts on programs, dining, shopping, and parking; a subscription to the MFA's bi-monthly *Preview* magazine; and tickets to the special exhibitions. Which this coming year include "Impressions of Light: The French Landscape from Corot to Monet" (it opens a week from Sunday, December 15); "Thomas Gainsborough," with "high-style portraits of England's aristocracy by one of the greatest portrait painters of all time"; and "Rembrandt's Journey: Painter, Draftsman,Etcher," which the museum describes as "one of the most important exhibitions to focus on Rembrandt ever mounted in the United States." An individual membership is $70 and includes one complimentary ticket to each major exhibition; dual/family membership is $95 and includes two complimentary tickets; family-plus membership is $160 and includes four complimentary tickets as well as special family events and a passport program for children. Best of all, you can drop in free any time you want. To purchase an MFA membership, visit the museum's Members Room or call (617) 369-3395.

■ THE GIFT THAT GIVES II

Here's another thought for what to give that person on your list who already has it all: maybe he or she would like to be remembered to someone who has little or nothing. This holiday season, if you make a donation to the Women's Lunch Place, a day shelter for poor and homeless women in the Back Bay, the WLP will send an original-block-print card to the honoree of your choice with a description of the shelter's work; the card, the envelope, and any message you'd like to include will all be hand-written. Just go on-line at www.womenslunchplace.org or call (617) 267-1722.

■ 'I SHOP THEREFORE I AM'?

You might not recognize Barbara Kruger when she comes to talk at Harvard this Monday, but you've probably experienced that uncomfortable moment when you look at a Barbara Kruger image and wonder whether you're the one being spoken at, or spoken for. You've seen her images on buses, billboards, handbags, and coffee cups and at the Whitney. Kruger takes black-and-white photographs from the '40s and '50s and brands them with red bands of text. "Your body is a battleground," reads one. "You are not yourself," is another. "You delight in the loss of others," "I shop therefore I am," "Memory is your image of perfection," "We don't need another hero." Her posters, photographs,

and installations deconstruct notions of power, control, feminism, classicism, and consumerism, using the same language with which these notions have been constructed.

Kruger's background is in graphic design, and she's worked as the art director for *Mademoiselle*. But her terse slogans, pithy, aggressive text, and eye-catching visuals advertise ideas, not products. If the commercialism of the season is getting you down, and you're up for an intellectual challenge and some one-on-one confrontation, drop in to her talk this Monday, December 9, at 5 p.m. at the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. It's free; call (617) 495-3251.

■ AND LOOKING AHEAD

Those who are already wondering what arts goodies await beyond the holidays might want to circle a few dates on their calendars. On January 5, tickets for the Philadelphia Museum of Art's "Degas and the Dance" blockbuster will go on sale. Opening February 12 and running through May 11, this comprehensive exhibition will include 135 works by Degas, along with costume designs, stage sets, and photographs of dancers. Currently it's up at the Detroit Institute of Arts; Philadelphia will be its only other stop. It is, however, a big enough deal that the press lunch was held in Lincoln Center last May. And Philadelphia isn't so far away: you can hop on an early-morning train, walk from the station to the museum, get in two or three hours of viewing plus lunch, and still get back to Boston in time for a late super. Tickets are $20 for adults, $17 for seniors and students, $10 for children; call (215) 235-7469 or go to www.philamuseum.org.

Or if you don't like to travel, consider that directors from some of the great museums of Europe will be coming to you over the next few months courtesy of the Harvard University Art Museums. On February 13, you can hear from Annamaria Petrioli Tofani, director of the Uffizi in Florence — the world's greatest repository of Renaissance Italian art. March 13 it'll be Peter-Klaus Schuster, director of the Nationalgalerie and director of the Staatliche Museen in Berlin (you might not think of Berlin as a great art capital, but you'd be wrong). April 17 we get Henri Loyette, president and director of the Musée du Louvre in Paris — talk about a museum that needs no introduction. Finally, on May 22, we'll hear from Charles Saumarez Smith, director of the National Gallery in London — no need to say more about that one, either. All four talks will take place at 6 p.m. in the Arthur M. Sackler Museum, and complimentary parking will be available in the nearby Broadway Garage; call (617) 495-9400 or visit www.atmuseums.harvard.edu.

Meanwhile, the BSO winter season kicks off with a bang when the orchestra's music director designate, James Levine, comes up from New York for a weekend of concerts. On the program: the Roger Sessions Piano Concerto, with Robert Taub; John Harbison's Symphony No. 3, and Johannes Brahms's Symphony No. 1. That'll be January 9 at 8 p.m., January 10 at 1:30, and January 11 at 8; call (617) 266-1200. On January 24 at 8 p.m. and January 26 at 3 p.m., David Hoose and the Cantata Singers will perform Igor Stravinsky's *The Rake's Progress*, with Jennifer Foster, William Hite, David Kravitz, Janice Felty, Frank Kelley, and Mark Andrew Cleveland. That's at Jordan Hall, and tickets are $16 to $44 ($5 off for students and seniors); call (617) 267-6502 or go to www,cantatasingers.org. And on March 1, the Boston Secession, which already has created live accompaniments for Wim Wenders's *Der Himmel über Berlin/Wings of Desire* and Josef von Sternberg's *Der blaue Engel/The Blue Angel*, will be taking on Ingmar Bergman's *Det sjunde inseglet* — better known as *The Seventh Seal*. "Who knew a game of chess could be a life-and-death matter?", as the press release puts it. That'll be at the Somerville Theatre; we'll let you know when tickets go on sale.

Continued from page 3

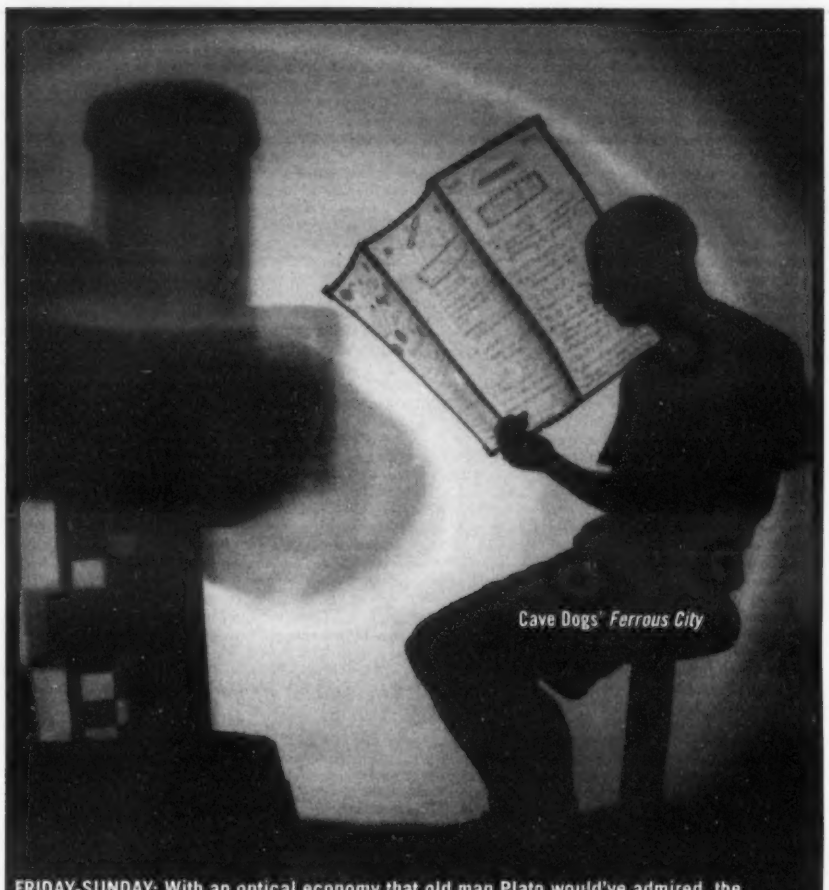
couch back in 1999 was Robert De Niro's mobster, who was having his head shrunk by Billy Crystal's psychiatrist in the hilarious comedy *Analyze This*. Now the odd psychoanalytical coupling returns in ***Analyze That***, with Harold Ramis again directing. Another mobster tries to redirect his life in ***Empire***, as Jon Leguizamo plays a drug kingpin who tries to go straight by investing all his money on Wall Street. Still another kind of evil empire is the problem in ***Equilibrium***, in which a man fights against a dystopia where emotions are forbidden. Christian Bale and Emily Watson star; Kurt Wimmer (*One Tough Bastard*) directs in what sounds like a generic reprise of Jean-Luc Godard's *Alphaville*. We don't even want to contemplate the evil you might encounter in Eugene Jarecki's ***The Trials of Henry Kissinger***, a documentary that asks whether the nation's most famous diplomat is also a war criminal. At a more personal level, three women face crises in ***Personal Velocity***, Rebecca Miller's adaptation of her own story collections. A winner at Sundance, it stars Kyra Sedgwick, Fairuza Balk, and Parker Posey.

One of film's special assets is its ability to record reality. **"Landscape and Desire: Reports from a Contested Planet"** is a Harvard Film Archive series of non-fiction films focusing on time and place, and it opens today with two timely works. ***WTC Uncut*** (2002), from Bryan Kortis and Steven Mudrick, offers a single, uncut shot of the World Trade Center on September 11, 2001, backed with a soundtrack of media commentary. Sounding like Andy Warhol's *Empire* with an apocalyptic spin, it screens tonight at 7 p.m. and Saturday at 9 p.m. And James Longley's ***Gaza Strip*** (2002) investigates that embattled region through the first four months of 2001, from the election of Ariel Sharon to the first outbreaks of the current wave of violence. It screens tonight at 9 p.m. and Saturday at 7 p.m. The HFA is in the Carpenter Center, 24 Quincy Street in Harvard Square. Call (617) 495-4700.

THEATER. Centastage, which brought us *The Xmas Files* and *How Mrs. Grinchley Swiped Christmas*, continues its holiday tradition of looking at the season "from an alternative and often twisted angle" with ***Spiked Eggnog: A Holiday Boogaloo***, which has been cooked up by some of Boston's funniest actors and writers. In last summer's Commonwealth Shakespeare Company production of *Henry V*, John Kuntz proved he could play Fluellen and not just *Freaks*; here he's back in the land of pop-cultural parody, teaming with fellow writer-performers Jan Davidson, Rick Park, and Julie Perkins for an evening that includes *Banana Loaf*, which is described as "a rotting black comedy"; *4 Girls 4*, "which sweetly and hilariously depicts a British Christmas schoolgirl sleepover"; and *All About Xmas Eve*, which takes off on a certain Bette Davis classic. Curt Miller directs the production, which opens tonight at 8 at the Boston Center for the Arts, 539 Tremont Street in the South End, and runs Thursday through Sunday through December 21. Tickets are $22 and $24; call (617) 426-2787.

This is what Joss Whedon gets in retribution for last season's musical-theater episode. That's right, we're talking about ***Buffy the Vampire Slayer's High School Reunion***, a queer parody of the TV series — wait, you mean the show isn't *already* a queer parody? — presented by local wags Queer Soup. In this version, Buffy's got worse than undead demons to contend with: she "must deal with crepe paper, spiked punch, and an evil plot to turn the whole town into perky cheerleaders." Eegads! *Buffy*

Continued on page 6



FRIDAY-SUNDAY: With an optical economy that old man Plato would've admired, the multimedia performance group Cave Dogs craft startling visual drama out of not much more than the bare essences of shadow and light. Using a variety of sculptures, props, and humans, the troupe rear-projects a series of tableaus-in-motion against a plain white curtain; the effect conjures "both the dreamlike quality of early experimental film and the humor of contemporary animation." The group's latest production, *Ferrous City*, is a story about exile, community, and family as told through the window of a station wagon. It's presented Friday at 8, Saturday at 2 and 8, and Sunday at 2 p.m. at Mobius, 354 Congress Street. Tickets are $12; call (617) 542-7416.

Harpoon Christmas Party

Friday, December 6th, 5:30 - 11:00 pm
Saturday, December 7th, 2:00 - 11:00 pm
Entrance closes by 9:30 pm

JAKES DIXIE ROADHOUSE

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museums & galleries

All about 'Light'

Behind the scenes with the MFA's Sue Reed

The spacious galleries of the Museum of Fine Arts' showcase Gund Gallery are uncharacteristically dim. In part that's because the MFA's latest Impressionist blockbuster, "Impressions of Light: The French Landscape from Corot to Monet," is not yet fully installed. The lights are still being tinkered with, and the labels are still being printed — for now, yellow stickies mark their places. But even when December 15 arrives and "Impressions of Light" is open for business, the lights will be low, because almost half of the show is made up of works on paper — etchings, lithographs, pastels, photographs, monotypes. All of these are extremely sensitive to light and must spend most of their lives in boxes and drawers if they're to last for future generations. Drawn entirely from the MFA's collection, and accompanied by a hefty catalogue, "Impressions of Light" mixes paintings we know well with oil paintings we don't, and it places them in the thought-provoking context of these significant 19th-century French graphic works.

RANDI HOPKINS

Sue Reed with Odilon Redon's *Centaur*

"We have alternated the galleries of paintings with large galleries of works on paper," explains Sue Reed, curator of prints and drawings for the MFA, as she breezes past the paintings that fill the initial rooms of the exhibit. Reed, who curated the exhibition with George Shackelford, chair of the MFA's Art of Europe department, is headed straight for one of her favorite works, a detailed pencil drawing of a tree created by Theodore Caruelle d'Aligny in 1826. It is one of the earliest examples in the show of drawings by French artists who traveled to Italy to study the works of Renaissance masters and to sketch and paint the landscape. "Following Aligny," says Reed, "Corot was one of the first to come back and paint the French landscape. At this time in Paris, artists were making history paintings and portraits, but landscapes were not what you showed in the Salon. Think David — Classicism at its peak! So, artists beginning to show landscapes . . . Corot did that."

Reed's intimate working relationship with the MFA's collection of 19th-century French prints and drawings, which runs as a rich, parallel substratum to its superb collection of Impressionist and Post-Impressionist paintings, is evident as she peers closely at Degas's groundbreaking monotypes or Corot's experiments with photographic cliché-verre technique. "Boston collectors were acquiring this work before the French were, in many instances. This show was George's idea, because we have a tremendous depth and breadth of works on paper, and we wanted to use them to enrich the core of fine paintings that we have by Renoir, Monet, and the rest — with the works on paper, we could just dig deeper."

So "Impressions of Light" affords us an opportunity not only to revisit gorgeous paintings by artists from Corot and the Barbizon School to the Impressionists and Post-Impressionists but also to experience these and lesser-known artists' work in other media, and to experience the wide range of their vision and innovation, including their experimentation with photographic and printmaking techniques. Their exploration of new methods and subject matter might just put well-known images like Monet's glowing grainstacks and Gauguin's vibrant Breton countryside in a whole new light.

"Impressions of Light: The French Landscape from Corot to Monet" is at the Museum of Fine Arts, 465 Huntington Avenue, from December 15 through April 13. Call (617) 267-9300.

— Randi Hopkins

state of the art

Gunk opera

The Bentmen take the stage in *Ulcer Gulch*

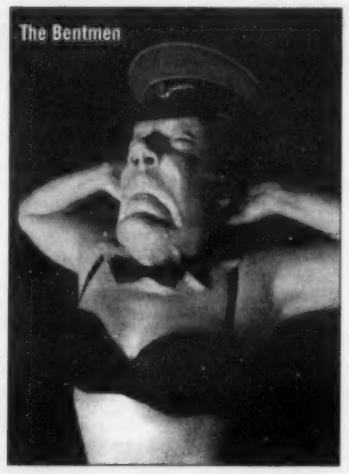
Whether the Bentmen's staging of their rock opera *Ulcer Gulch* at the Institute of Contemporary Art Theatre this weekend is a meeting or a collision of high culture and pop culture may be determined by how much gunk will have to be scraped off the walls by the end of its run. After all, the respected Boston band, who have been staging entertaining, unconventional club shows for the better part of two decades, have a reputation not only for visceral music but for theatrics that strike a balance between the artful (dramatic lighting and elaborate costumes) and the lowbrow (on-stage head shaving). Either way, they always leave a pile of various substances and a big clean-up in their wake.

This will be the first time the Bentmen have organized their music into a play-like structure, so the ICA stage is a fitting venue for *Ulcer Gulch*. "But it's not like Broadway or anything," says Bill Desmond, who has led the band through several line-ups and four albums. "We've taken songs — some new, some from recent records, and some ancient — and organized them into a story line. We wrote a script, and it entails real acting . . . for better or worse."

It also entails the participation of butoh dancer Deborah Butler, Ross Kennedy as the education officer, a cameo by art star Cynthia von Buhler, digital visual effects, sets designed by students from Massachusetts College of Art, and the current Bentmen line-up: Bill Desmond up front singing and playing hammered dulcimer; Cathy Desmond on keyboards, guitars, and guitar synth; Eddie Nowik on lead guitar; Mark White on bass; Geoff Chase on drums; Frank Coleman on drums and digital media. Typical of every Bentmen assemblage over the years, it's a group of high-caliber musicians.

Coleman, who doubles as the Bentmen's information officer, explains the *Ulcer Gulch* concept: "Rock opera *is* probably the best description, though we think of it more as a musical event that has a plot moved along by the songs. There is drama, there is politics, there are spoken sections that work as glue, but 95 percent of the story is moved by the songs, which have been rearranged in great and small part to accommodate the plot."

Ah yes, the plot's the thing, and here's how it goes. *Ulcer Gulch* is about what Coleman calls "the chain of abuse and corruption." Bill Desmond plays John Van Damned, a successful businessman who is stripped of his assets and dignity and drawn back into his past, where a series of betrayals that shaped his fate is revealed. "He falls under the spell of an evil psychiatrist who prescribes television, television, and more television for him" is Coleman's description — sounds evil indeed. Then Van Damned is compelled to explore his repressed memories, and that leaves him even more devastated by what he discovers. Finally, he searches for spiritual redemption and instead becomes a televangelist; as Coleman puts it, "The corrupted becomes the corrupter, and the cycle begins anew."



The Bentmen

For the Bentmen, even a club gig usually requires weeks of planning. *Ulcer Gulch* has been in the works for many months. Coleman and Cathy Desmond have been supervising the Mass Art students' stage constructions. "We've made it a blend of Cocteau and Bauhaus and German Expressionism," Cathy explains. "We want things to look just a little bit off, but we also need to accommodate the size of the stage. They've been good at building things with multiple functions, so a desk becomes a chair that becomes a pulpit."

"I've always conceived of the Bentmen as a rock band doing theatrics," Bill offers. "We've moved over the years toward being a heavy, driving band by virtue of there being a lack of theaters to play in."

This time, Cathy notes, "the performance is in a small theater, so you can sit for an hour and a half and still have some hearing left. But there's still costumes, and you'll still get spewed on."

The Bentmen perform Ulcer Gulch *at 8 p.m. this Thursday through Saturday, December 5 through 7, at the Institute of Contemporary Art Theatre, 995 Boylston Street. Tickets are $20 in advance, $25 day of show; call (617) 423-NEXT.*

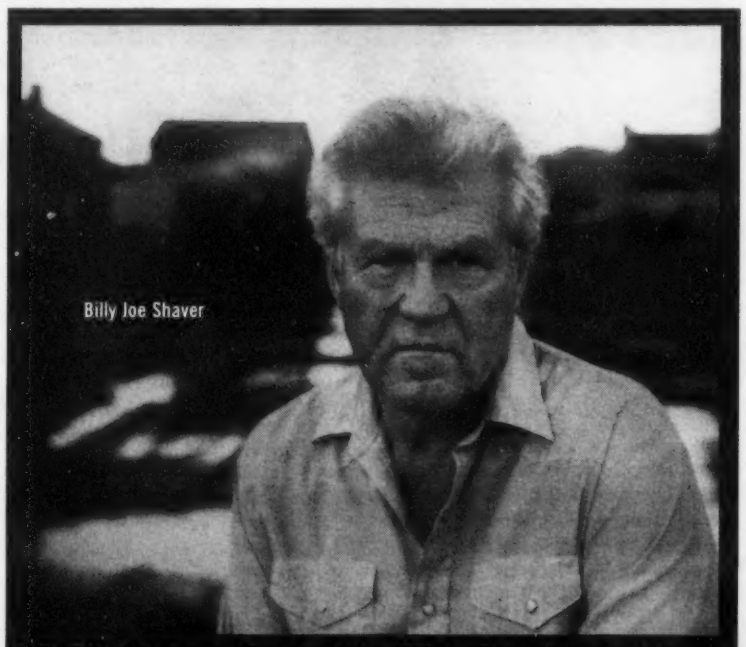
— Ted Drozdowski

Continued from page 5

stakes out Theatre 1 (formerly the Dollhouse Theatre), 731 Harrison Avenue in the South End, tonight through December 21. Performances are Friday through Sunday at 8, and tickets are $20; call (617) 290-6809.

As holidays go, Thanksgiving's fine — but it's so, you know, last-millennium. What the country needs now — thinks Ian MacKinnon, the former mayoral candidate, political prankster, Zeitgeist Gallery conspirator, and founder of the 10-year-old alternative Artezani Theater troupe — is a brand-new American creation myth, one that takes into account such modern touchstones as "fundamentalists, ecocide, race war, globalization, free-trade zones . . ." Well, you get the picture. Thus, ***The Awannoa Show***, which comes complete with a "Puritan cowboy song" titled "You Gotta Let Bessie Boss You" and a drag queen in the role of America. Also, a man in a cow mask that looks more like a decapitated bat. Performances are tonight at 8, Saturday at 2, and Sunday at 2 and 8, with an 8 p.m. encore on December 27, at the Zeitgeist Gallery, 1353 Cambridge Street in Inman Square. Admission is $10; call (617) 491-8971.

CLASSICAL. Speaking of traditions: the **Vienna Choir Boys** were founded in 1498 by Emperor Maximilian I, who wanted to have choristers in the Imperial Chapel, and this year they'll mark their 35th Celebrity Series appearance (their first was in 1948) with per-



Billy Joe Shaver

SATURDAY: Eight-fingered Texas troubadour Billy Joe Shaver is unstoppable. Despite a year marked by the death of his son and guitar foil Eddy and an on-stage stroke that didn't even keep him from finishing his set, he's written another batch of songs and made a new album, *Freedom's Child* (Compadre), that wedges together protest numbers, poisoned love songs, and dusty tales of manhood. It's another compelling look at the hard world his pen has drawn since he turned pro songwriter in 1968 and began authoring hits for Johnny Cash, Bobby Bare, Waylon Jennings, Tom T. Hall, and other country legends — all of whom call Shaver a peer. Tonight at 10 p.m. he celebrates the release of *Freedom's Child* at the House of Blues, 96 Winthrop Street in Harvard Square. Call (617) 491-BLUE.

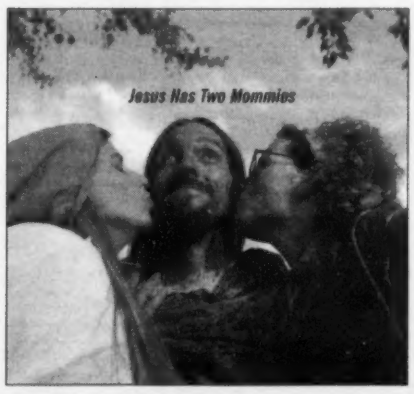
formances tonight at 8 and tomorrow at 3, in a program that includes music by Buxtehude, Gallus, Mendelssohn, Kropfreiter, Schubert, Schumann, Austrian folk songs, Strauss polkas and waltzes, excerpts from Britten's *A Ceremony of Carols*, and traditional holiday songs. That's at Jordan Hall, 30 Gainsborough Street. Tickets are $40 to $50; visit the Jordan Hall box office, or call (617) 482-6661, or go to www.celebrityseries.org.

POETRY. Jim Behrle continues his ambitious programming of poetry events at WordsWorth. This weekend, the store hosts a "**Boston Winter Poetry Conference**," which celebrates Boston poets of the non-academic-Robert Lowell-canon kind: Fanny Howe, Gerrit Lansing, John Wieners, and Stephen Jonas. There's a Wieners panel discussion and reading beginning today at 7, a Fanny Howe panel on Saturday at 3 followed by a Jonas panel at 7, and a Gerrit Lansing panel on Sunday at 1 p.m. Readings will follow each, with a special reading at 5 p.m. on Sunday by Pierre Joris, Michael Franco, and William Corbett celebrating Michael Franco's old Cambridge Word of Mouth series. Panel participants and readers also include Jim Dunn, Charles Shively, Jorie Graham, Joseph Torra, and Carol Weston. That's at 30 Brattle Street in Harvard Square; call (617) 354-5201.

■ SATURDAY 7

HOME INVASION. Think of it as Southie's answer to *MTV Cribs* minus the Cristal chilling in the fridge. For anyone curious about the gentrification of South Boston, or just plain nosy about the area's swell historic houses, the annual **Labouré Center House Tour** offers a chance to scope out the neighborhood's finer dwellings. Residences that will be open and decorated for the holidays include luxury townhouses in the City Point waterfront section, a turn-of-the-century brick home on N Street, and several 19th-century homes. Tickets are $20 and $25, or $50 including a 6:30 p.m. reception each day hosted by Southie's ultimate playa, Billy Bulger. No hating allowed. Call (617) 268-9670, or visit www.ccab.org.

ROCK OPERA. In case you missed its sold-out run last year, Faith Soloway's delirious lesbian folk-rock opera *cum* Nativity pageant ***Jesus Has Two Mommies*** returns to the Somerville Theatre tonight, with "new songs, new characters, new video sequences, and a



new narrative structure." Last year's all-star cast is back intact, Soloway — the Second City comedy-troupe music director turned singer-songwriter sensation who also created *The Real Live Brady Bunch* — plus Catie Curtis, Jennifer Kimball, Jim Infantino, Meaghan Toohey, Jabe Beyer, Ry Cavanaugh, mandolinist Sean Staples as Jesus, and Merle Perkins as God. In case you forgot the plot: a neurotic Jewish lesbian contemplating an artificial-insemination pregnancy with her Catholic girlfriend finds Jesus at the Mystic Mall; He then relates the New Testament as a glam-schlock opera set in a Nazareth gay bar called the Burning Bush. Performances are today at 4 and 8 p.m., the Somerville Theatre is at 55 Davis Square, and tickets are $19 to $26; call (617) 628-3390.

IRISH. Is St. Patrick's Day in December? Did we get a memo on this? Anyway, Scots fiddler **Johnny Cunningham** joins forces with Irish singer **Susan McKeown** for "A Winter Talisman," after their 2001 Sheila-na-Gig album of the same name. Expect a mix of

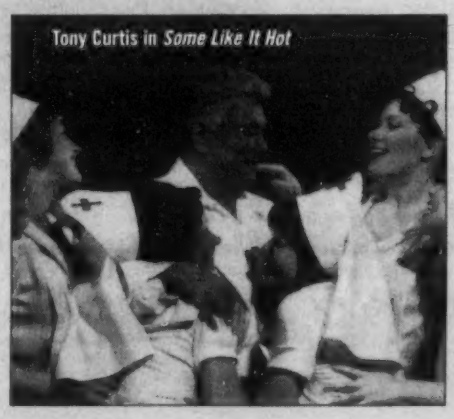
Continued on page 8

future perfect

Upcoming performances and exhibitions

LIGHTS

Cantabrigian energy conservationists will probably be appalled, but for the rest of us, the Somerville Arts Council's sixth annual Illuminations Tour is one of the highlights of the holiday season: a guided journey through the sublime, ridiculous, and awe-inspiring lengths that ordinary homeowners will go to in order to decorate the porch for Christmas. A 45-minute trolley ride past Somerville's best and brightest, the tour generally sells out well in advance. An extra trolley has been added for this year's edition, which will take place on Saturday December 14 (snow date: December 18), with tours leaving at 4:30, 5, 5:45, 6:15, 7, 7:30, 8:15, and 8:45 p.m.; all trolleys depart from Somerville City Hall, 93 Highland Avenue, at which location the SAC will be projecting images of local artists' work onto the building, with a live soundtrack by Birdsongs of the Mesozoic/Revolutionary Snake Ensemble dude Ken Field. Tickets are $10 for adults, and $5 for kids. And even if the trolley tours do sell out, they'll be offering guided maps at City Hall on the day of the event for $2. Call (617) 625-6600 extension 2985.

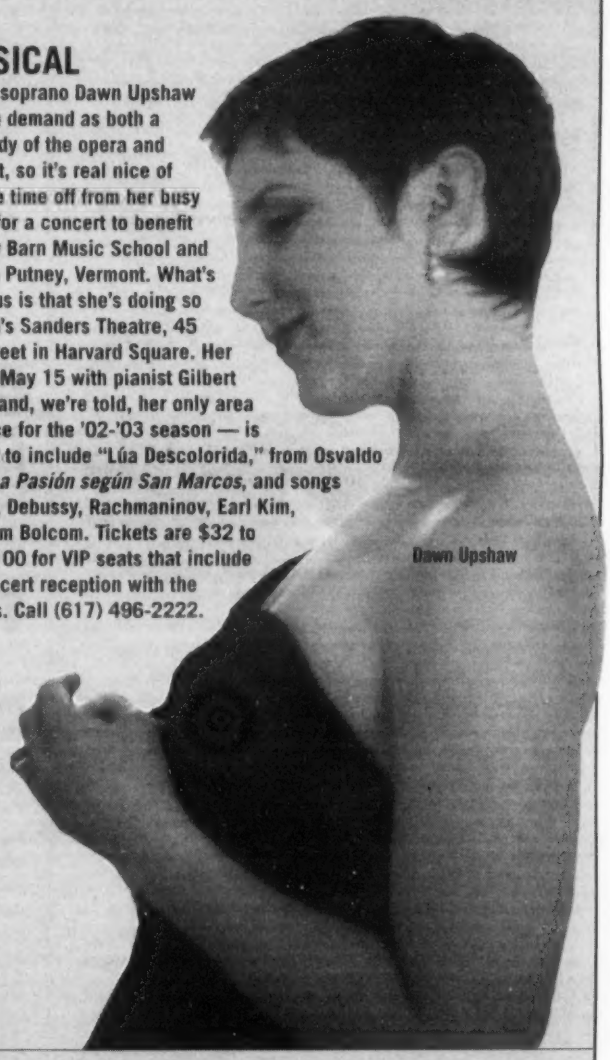


THEATER

The last time around, in 1959, Tony Curtis had the easy part in *Some Like It Hot*: the one where you pose as a member of an all-girl jazz band fleeing the mob and in turn get to chase Marilyn Monroe to Miami. Damn near a half-century later, Curtis is making his musical-stage debut in — yep — an adaptation of *Some Like It Hot*, this time as the amorously stuffy Osgood Fielding III, who tries to put the make on whoever's playing the Jack Lemmon role. Based on the film, and on a 1972 musical adaptation entitled *Sugar, Some Like It Hot* makes its way to the Wang Theatre for eight performances January 14 through 19. Tickets are $28 to $68; call (800) 447-7400.

CLASSICAL

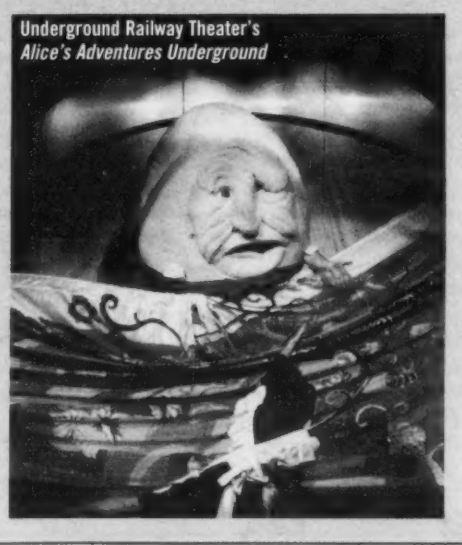
Superstar soprano Dawn Upshaw is much in demand as both a leading lady of the opera and a recitalist, so it's real nice of her to take time off from her busy schedule for a concert to benefit the Yellow Barn Music School and Festival in Putney, Vermont. What's lucky for us is that she's doing so at Harvard's Sanders Theatre, 45 Quincy Street in Harvard Square. Her recital on May 15 with pianist Gilbert Kalish — and, we're told, her only area appearance for the '02-'03 season — is scheduled to include "Lúa Descolorida," from Osvaldo Golijov's *La Pasión según San Marcos*, and songs by Mahler, Debussy, Rachmaninov, Earl Kim, and William Bolcom. Tickets are $32 to $60, or $100 for VIP seats that include a post-concert reception with the performers. Call (617) 496-2222.



Dawn Upshaw

THEATER AND MUSIC

We know what's been keeping you up nights: you're rolling around in bed asking yourself, "What are the guys from Mission of Burma doing for the holidays?" You've got questions, we've got answers. Frontman Roger Miller has been composing an original score for the Underground Railway Theater's slapstick adaptation of the children's classic *Alice's Adventures in Wonderland*, for which we assume he's been drawing on his experience scoring Chaplin and Keaton films with the Alloy Orchestra. The production is scheduled for December 20 and 27 at 7:30 p.m., with 3 p.m. school-vacation matinees December 21 though 23 and 26 through 29, at the Cambridge YMCA, 820 Mass Ave in Central Square. Tickets are $12.50, $9.50 for kids; call (781) 643-6916. Meanwhile Burma bassist Clint Conley will be picking up the guitar for a gig with his new band Consonant, who headline the First Night festivities at the Orpheum Theatre on New Year's Eve on a bill with the Damn Personals. That's at 1 Hamilton Place; the only way in is with a $15 First Night button, and as of last week those were on sale all around town, or you can go to the Web at www.firstnight.org. For more First Night info, call (617) 542-1399.



theater

Eastward ho!

Revels travels to Armenia and Georgia

First, a brief geography lesson: even though it's landlocked, Armenia inhabits a corner of the globe that's bookended by the Black Sea and the Caspian Sea, with the Russian province of Georgia to its north, Turkey to the west, and Iran to the south. And, oh yes, a country named Iraq is tucked into the general area.

But more to the point of the 32nd annual production of *The Christmas Revels*, which opens at Harvard's Sanders Theatre next Friday: the Revels' offices are located in Watertown, close to the homes and shops of Boston's Armenian community. Longtime Revels director Patrick Swanson explains, "We've been in Watertown for several years, surrounded by the Armenian community. One of our staff members started collecting Armenian material — and we've been thinking about our neighbors for a while."

The Arev Armenian Folk Ensemble

So this year's *Christmas Revels* will turn eastward. With Boston-based actress Paula Plum as narrator and legendary — but real — 18th-century Armenian troubadour Sayat Nova as the historical and musical link between the two regions, *Revels* will feature the music, dance, and holiday customs of Armenia and Georgia. "All of a sudden our world has shrunken," Swanson acknowledges. "I'm appalled at how little we know of these countries."

He continues, "We have a vaguely five-year plan for Revels. We spend some time at home, in England and America, but sometimes we go abroad. However, no matter how far we travel, we always repeat some of the familiar material: 'Lord of the Dance,' for example, the Mummers' Play, appearances by the Pinewoods Morris Men, and the recitation of 'The Shortest Day,' which comes at the end of the performance. Sometimes repeating the same material in the same place is powerful." The program will, however, include a traditional play, *Khan Pasha*, in which a powerful Turk is overthrown by the people. Like the English mummers' play *St. George and the Dragon*, *Khan Pasha* is usually performed by actors going house to house.

Swanson and George Emlen, who's been music director of Revels since 1984, have found other commonalities. In a region dominated by the still-smoking Mount Ararat, there are symbols of Noah's Ark, as well as garden-like images that relate to the Garden of Eden and the Tree of Life. "There's a lot of line dancing in Armenia, done to fairly noisy reed instruments," Swanson says. "We've included a wedding in the show."

For his part, Emlen prides himself on training the choruses to be self-sufficient by opening night: "I'm obsolete before we begin." The 80-member cast includes the Arev Armenian Folk Ensemble, led by Martin Haroutunian, and several children from the Armenian Children's Choir. "The first act," Emlen explains, "is dominated by the Armenian music; the second is Georgian singing. Armenia does not have a tradition of part singing; it's all melodic, with terrific dance music. In contrast, Georgia has a long tradition of three-part, polyphonic music. It has deep roots that pre-date European harmony. When you put choral music on stage in a dramatic context, you illuminate it in other ways. It takes on whole new meanings."

Another holiday custom that cuts across the cultures is the marking of the transition from the old year to the new. Swanson points out that "the Armenians have a number of festivals referring to the new year. One important character is a tightrope walker who walks a rope between the old year and the new, between chaos and order." So circus performer Same Johnson will walk the traditional tightrope at this year's *Christmas Revels*. "We're covering between three and four thousand years of culture," Emlen concludes.

The Christmas Revels opens next Friday, December 13, and runs through December 29 at Sanders Theatre, 45 Quincy Street in Harvard Square. Tickets, at $18-$40 for adults and $12-$32 for children under 12, are available at the Harvard box office in the Holyoke Center arcade, 1350 Massachusetts Avenue in Harvard Square, or call (617) 496-2222, or go to www.fas.harvard.edu/~tickets/.

— Iris Fanger

Continued from page 7

Johnny Cunningham and Susan McKeown

midwinter drinking songs and love ballads performed to a T. That's at the Regent Theatre, 7 Medford Street in Arlington Center, at 7:30 p.m. Call (617) 666-8744.

JACKASSES. Steev-O may have had his face — and other prominent features — in the #1 movie in the country, but his bread and butter derives from the cross-country tours he does under the heading **"Jackass Live: Don't Try This at Home."** The tour promises appearances by other unnamed bit players from MTV's skate-punks-on-dope franchise, but the centerpiece is Steev-O's ghetto–Jim Rose gross-out sideshow. The cameras will be rolling for future DVD release when the Jackasses roll into the Palladium, 261 Main Street in Worcester, tonight at 8. Tickets are $22; call (800) 477-6849.

BOOKS. Chris Rock calls **Steven Schirripa** "the best Italian writer since Maya Angelou," and if that wasn't credentials enough, he's also got an honest-to-goodness recurring role on *The Sopranos* as Bobby "Bacalà" Baccalieri. So when the guy puts out a book called *The Goomba's Guide to Life* (Clarkson Potter), you buy it and you don't ask too many questions. A Bensonhurst native who's not too proud to reveal such family secrets as the recipe for perfect gravy or the finer points of tracksuit/gold-chains coordination, he'll be in town to sign the thing today at 3 at Brookline Booksmith, 279 Harvard Street in Coolidge Corner. Call (617) 566-6660.

El Vez

SUNDAY: El Vez has presided over marriages of art and kitsch for more than a decade — after all, we're talking about a man who performs in the guise of an Elvis impersonator who thinks he's Che Guevara. Recently, having received a call from a higher power, he began presiding over actual marriages as well. When X's Exene Cervenka got hitched, she called El Vez; more recently, so did Rocket from the Crypt frontman Speedo. But this isn't marriage season, it's the Christmas season, and in the spirit of Elvis's fine holiday albums, El Vez — who has already recorded the definitive punk-rock version of "Feliz Navidad" — is weighing in with his own. With the Elvettes in tow (not to mention mistletoe), he's at the Middle East tonight spreading Christmas cheer fit for a King. That's at 480 Massachusetts Avenue in Central Square. Call (617) 864-EAST.

next weekend

Learning curves

The Starting Line get a quick jump

Take a quick glance at the thank-you list in the liner notes of the Starting Line's new *Say It like You Mean It* (Drive-Thru/MCA) and you'll notice one name that stands out above the rest: "Mrs. Drexler (best guidance counselor ever)." It's not the most rock-and-roll shout-out in the book. But the suburban Philadelphia teen-punk upstarts — who are on a headlining tour with Long Island punks Taking Back Sunday that hits the Palladium in Worcester next Friday — wouldn't be where they are today without Mrs. Drexler, who helped 18-year-old frontman Kenny Vasoli finish high school early so the band could hit the road.

The Starting Line

"That was such an important part of us getting signed," emphasizes Starting Line guitarist Matt Watts, who at 23 is the old man of the band. "When we got signed, Kenny was a junior in high school. His mom actually came up with the idea of him taking two years at the same time so we could tour, instead of dropping out and getting his GED or making us wait another year and a half. He would go to his normal classes every day, come home for an hour, and go straight to college. He completed another year of high school and a semester of college. It totally sucked, but it rules that he was that motivated to do it."

The Starting Line have been on an accelerated learning curve since day one. Watts started the band by recruiting Vasoli with an anonymous e-mail, and he first got the attention of the SoCal punk label We the People the same way. The group's big break came when We the People passed their music along to Drive-Thru, the MCA-affiliated home of New Found Glory. "Everything good that has ever happened to this band has happened via the Internet," Watts laughs. "We recorded a 12-song demo for We the People, who were friends with Drive-Thru. When Drive-Thru heard it, they called Mike [Golla, guitarist] up at work and totally wanted to sign us. That was the happiest day of our lives."

Produced by Mark Trombino (Jimmy Eat World, Blink-182), *Say It like You Mean It* is a precocious debut. On the first single, "The Best of Me," Vasoli sings himself through the difficulties of a long-distance relationship in dulcet tones that will appeal to fans of New Found Glory and Saves the Day. He turns girl trouble into big hooks on bittersweet rockers like "Up & Go" and "Leaving," and Trombino polishes the band's melodic gallop enough for radio without softening its bite.

All of which sounds exactly like the work of a band fresh-faced enough to thank their frontman's high-school guidance counselor in the liner notes of their first album. But read a little further down the thank-you list and the shout-outs become less innocent — specifically, the one addressed to "the members of the Boston University basketball team that tried to punch us in our heads."

"We were on tour with [Jacksonville pop-punkers] Yellowcard, and we had an amazing show in Boston," Watts explains. "We decided to go to a bar afterward, and a couple of girls there were eyeing us up. They were there with the BU basketball team. A couple of the team members weren't too nice to Yellowcard and chased them down the street. It turned out to be a rough night. No one got hurt, but we almost got our asses kicked big-time."

The Starting Line and Taking Back Sunday perform next Friday, December 13, at the Palladium, 261 Main Street in Worcester. Call (800) 477-6849.

— Sean Richardson

■ SUNDAY 8

WORLD. Somewhere a marketing exec is probably concocting a "roots of klezmer" compilation that will include **Voice of the Turtle**, an early-music group who specialize in the Jewish music of the 15th-century Diaspora — Jews expelled from Spain who scattered throughout North Africa and the Ottoman Empire. Which means that the music of Voice of the Turtle — sung in Hebrew and Judeo-Spanish, and with a full complement of "original" instruments as well as modern ones — may sound as familiar as it does strange. Tonight at 7:30, they play a 25th-anniversary Hanukkah concert at the Somerville Theatre, 55 Davis Square. Tickets are $20 and $25; call (617) 876-4275.

■ MONDAY 9

CHAMBER THEATER. Playwright and actor Wallace Shawn has said that his 1991 Obie-winning monologue ***The Fever***, which chronicles what *Newsday* called "the awakening of a pampered man's consciousness," is meant to be performed in living rooms, and he's done just that. Here the piece, in which a nameless narrator tells of finding himself ill and alone in a poverty-stricken country where he came to grips with the knowledge that liberal good intentions are not enough, is presented by Doug Lockwood. The living room is the parlor at New Repertory Theatre, 54 Lincoln Street in Newton Highlands, and seating is limited to 50 persons. Tickets are $25, $20 for New Rep members; call (617) 332-1646.

■ TUESDAY 10

FILM. The Boston Film and Video Foundation wants you to **"Meet the Director: Rachel Clift"** — a local filmmaker whose documentary ***Take It from Me*** focuses on three Boston-area women artists: painter and mixed-media artist Chandra Dieppa Ortiz, choreographer Aparna Sindhoor, and pop/folk singer Jess Klein. The show starts at 7:30 p.m. at the Coolidge Corner Theatre, 290 Harvard Street in Brookline, and the filmmaker will be in attendance; call (617) 734-2500.

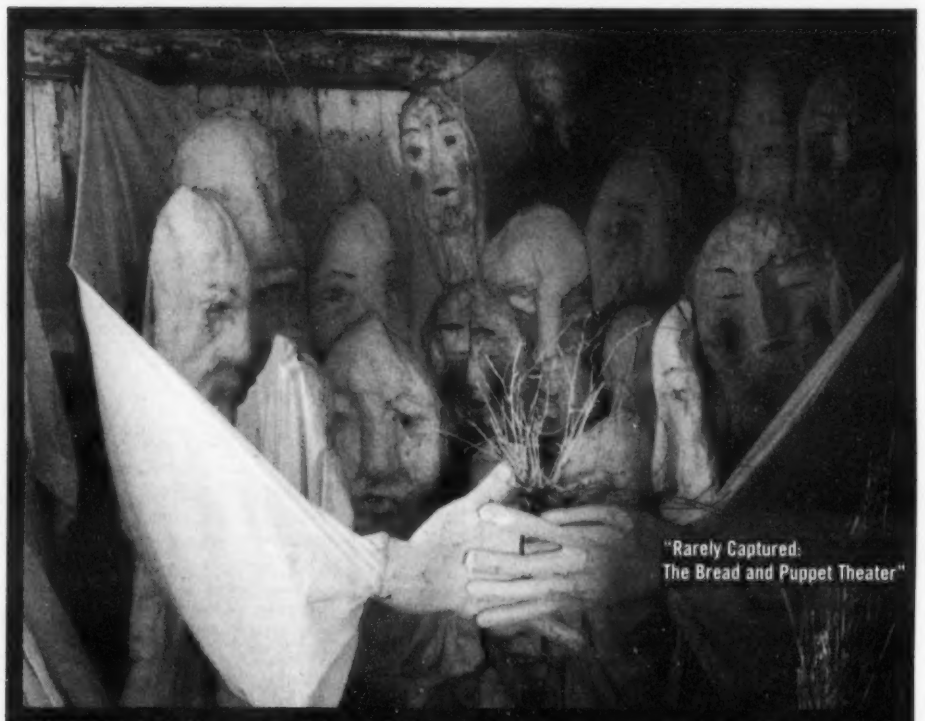
JAZZ. Earlier this year, locally based guitarist **Jim Robitaille** won the $10,000 Thelonious Monk Composers Competition. This evening Robitaille tries out some new tunes with a quintet at Ryles, 212 Hampshire Street in Inman Square; call (617) 876-9330. Yet another legend on the New England Conservatory faculty, trombonist/composer/arranger **Bob Brookmeyer** (he's played with Count Basie *and* John Coltrane), leads the NEC Jazz Composers' Workshop Orchestra at NEC's Brown Hall, 30 Gainsborough Street, at 8 p.m. It's free; call (617) 585-1122.

POPS. Despite the lines that wound back to Huntington Avenue the morning tickets went on sale, there are still a few seats remaining — singles, mostly — for the Boston Pops' annual **Holiday Pops** season, which kicks off tonight at 7:30 p.m. and runs for 40 performances through New Year's Eve. Maestro Keith Lockhart leads the merriment tonight; Vince Gill and Amy Grant drop by to yokel things up on Thursday (December 12) in a program that'll be taped for future broadcast on Channel 5. All performances are at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets are $28 to $99; call (617) 266-1200.

■ WEDNESDAY 11

BOSSTONES. In a Boston tradition that's become as synonymous with the holidays as *The Nutcracker*, *Messiah*, and the Pops, our favorite locally based, internationally known ska-punk band return to their checkered past as a barn-burning club outfit for five nights of rocksteady, heavy metal, hardcore, and more. That's right: it's the **Mighty Mighty Bosstones' Hometown Throwdown**, four 18-plus, 7 p.m. shows at Axis, 13 Lansdowne Street, tonight through December 14, plus a 3 p.m. all-ages gig on December 15. At press time, the opening bands still hadn't been announced. But tickets are going fast, so pony up your $15 soon. Call (617) 423-NEXT.

CLASSICAL. Yet another freebie at New England Conservatory, and an ambitious one at that. Simon Carrington leads the NEC Chorus and Chamber Singers in the US premiere of **Jonathan Dove**'s ***The Passing Year*** (originally commissioned by the London Symphony Orchestra in 2000). Also on the bill: Anton Bruckner's sublime Mass in E minor. That's at NEC's Jordan Hall, 30 Gainsborough Street, at 8 p.m. Call (617) 585-1122.



"Rarely Captured: The Bread and Puppet Theater"

WEDNESDAY: AsideShows at the Zeitgeist Gallery will be serving up a smorgasbord of Bread and Puppet Theater–related *objets*, beginning today with an opening reception from 6 to 10 p.m. The venerable Vermont-based political-theater troupe, which was founded in 1961 by Peter Schumann, is represented in "Rarely Captured: The Bread and Puppet Theater" by *Ah! The Hopeful Pageantry of Bread and Puppet*, a film by Schumann's daughter, Tamar Schumann, and DeeDee Halleck drawn from more 200 hours of video material shot by Halleck in the 1990s, and by "Bread and Puppet Museum," photographs by Portia Brockway that were taken in the theater's museum in the Northeast Kingdom of Vermont. The pictures, which capture "the exquisite sense of Bread and Puppet's inimitable power to arouse social conscience" as well as the troupe's signature large-scale masks and puppets, are for sale, as is "Cheap Art" by the Bread and Puppet itself. The reception features a sneak preview of the film (which screens December 13 through 17) as well as the photography and Cheap Art sale, puppet shows, and a presentation by local 'zine king Rich Mackin. The sales continue during gallery hours, Tuesday through Sunday from 1 to 7 p.m., through December 22. The Zeitgeist is at 1353 Cambridge Street in Inman Square; call (617) 876-6060.

■ THURSDAY 12

IMPROV. The improv heavy cats come out tonight. That would be guitar innovator **Joe Morris** with his trio (bassist Timo Shanko and drummer Luther Gray), plus a rare appearance by free-improv supergroup **Other Dimensions in Music**, with trumpeter Roy Campbell Jr., reed and flute man Daniel Carter, bassist William Parker, and drummer Rahid Bakr. It's an International Society event at the Tremont Theater, 276 Tremont Street in the Theater District, at 8 p.m. Tickets are $10 in advance, $12 at the door; call (617) 354-6898.

performance

Serious funny man

Jon Stewart remains a stand-up guy

Comedy Central's dark horse *The Daily Show* has become a prize stallion since Jon Stewart took the reins in January 1999. Under his stewardship, the skewed news program has nudged robot battles and six-week wonders aside to become one of the station's best runners, winning Emmy and Peabody awards and proving that there is something funny about today's often-bleak headlines. *South Park* may still rule with the X-box set, but it's Stewart who has established the high-water mark for contemporary American political and social satire.

Stewart started in comedy clubs before working his way up through an MTV talk show, HBO specials, and minor film roles to his current $1.5 million–salaried position. Next Saturday he'll make an increasingly rare return to stand-up at the Orpheum Theatre. "I probably don't spend as much time on my stand-up as I should," he explains over the phone from *The Daily Show*'s New York City offices, where he and his staff work furiously to write and wrap four episodes a week, which air Monday through Thursday at 11 p.m. "I feel this TV show is a worthy adversary, and one that deserves all my attention when I'm doing it." With that, he submits to a few questions.

Q: *How has doing* The Daily Show *affected your stand-up?*

A: Now that *The Daily Show* is broadcast internationally, I do my stand-up show in seven different languages.

Actually, I don't know that it's much different. I was always pretty topical. But oh man, do I have a Lyndon Johnson chunk that's going to blow the kids away. Well, really, with the country on code yellow, that has a tendency to influence where you're going with your stand-up. The elections and where we're going with Iraq — these are things that have a little more relevance.

And then, of course, there's my ending with the show tunes. You've got to give the kids some music. You can't just talk to 'em.

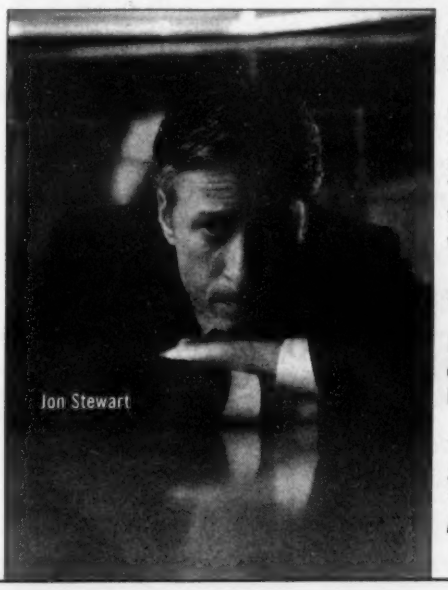
Q: *The show's previous host, Craig Kilborn, led with a parody of vacant anchor-man narcissism — if that was a parody. But along with your satire comes a sense that you care.*

A: Well, you don't want to be strident or didactic, but if you don't care, the show has no sense of direction, and that was one of the larger problems I had with it when I arrived. I wanted to add a point of view, so it came from a place that was consistent but real.

Q: *Humanistic, too?*

A: You try. It's hard to write the show every day, but as long as you keep in mind what you're trying to accomplish, you can't stray too far. Although there have been times . . . [laughs].

Q: *In a* New Yorker *profile, you said that one of your earliest memories was the day Martin Luther King was shot.*



Jon Stewart

JFK and Bobby Kennedy were also killed in that era . . .

A: Not a good run!

Q: *. . . so I wonder how that and growing up with Vietnam on TV affected your viewpoint.*

A: It's not just that. What informed a lot people's political upbringing was also a sense of protest leading into Watergate. That's a different cultural foundation than Reagan into George Bush senior.

It's hard to point to moments and say those were the defining ones. I recall Martin Luther King being killed as one of my first memories, but I can't say that memory necessarily skewed my view one way or the other. I may have been too young to digest it.

Everybody likes to wonder how things play out in different directions. How did September 11 affect us, etc. For the most part, I just think it's a long road. There's still shit in my parents' divorce that I haven't figured out, and I was 10 when that happened.

Q: *We've talked about some serious stuff. What strikes you as flat-out funny?*

A: I'm a big fan of people slipping on ice. A big fan of dignitaries coming out of planes and bumping their heads. Love that!

Jon Stewart plays the Orpheum Theatre, 1 Hamilton Place, next Saturday, December 14, at 8 p.m. Tickets are available at the box office or by calling (617) 931-2000.

— Ted Drozdowski

clubs

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LISTINGS

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

THE FAMILY JEWELS *play Johnny D's on Thursday.*

clubs

THURSDAY 5

See Club Directory for phone numbers and addresses.

AER, Boston. "Change," progressive house and trance with DJs Eli and Fernando.

ALL ASIA CAFE, Cambridge. "Open Mic" with Burt LaFontaine.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. Top 40 with DJ Ren Justice.

ARIA, Boston. NYC hip-hop with guest DJs.

AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus, with DJs Arsit, JC, Eddie Lee, Ricky Fatts with special guests.

AXIS, Boston. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.

BACKSTAGE, Boston. "Hip-Hop Night."

BARKING CRAB, Boston. Lee Beckett Band.

THE BEACHCOMBER, Quincy. Agent 86.

BLARNEY STONE PUB, Dorchester. 80s and today with DJ Scorch.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOB THE CHEF'S, Boston. Joe Bargar & the Soul Providers.

BUCK MULLIGAN'S, West Roxbury. R 'n B and commercial dance with DJ George.

THE BURREN, Somerville. Back Room: Swingin' Johnsons. Front Room: "Irish Seisiun."

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Lois Lane & the Daily Planet. Downstairs: "DJ du Jour."

CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Oen Kennedy, Bridget Matros.

CLUB BOHEMIA/KIRKLAND CAFE, Somerville. BJ Snowden, Casey Abrams, Marion Walsh.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.

CLUB PASSIM, Cambridge. Stephen Kellogg, Granian.

COMMON GROUND, Allston. "Love Night," 80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. "Lazy Dog" deep house and exotic future lounge with DJ Dave Mee.

EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

EMILY'S, Boston. Town Hall, Burn.

ENCORE, Boston. Michelle Currie.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

EVOS ARTS, Lowell. DJ Impulse.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

THE GOOD LIFE CAMBRIDGE, Cambridge. Evan Goodrow Band.

THE GOOD LIFE DOWNTOWN, Boston. Paolo Danay Group.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. Dwight Richard.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. Badfish.

THE HARP, Boston. DJ Lou.

HENNESSY'S, Boston. Me & Julio.

HOUSE OF BLUES, Cambridge. Hot Tuna, Jorma Kaukonen, Jack Casady.

JOHNNY D'S, Somerville. Family Jewels.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

THE KELLS, Allston. "Dance Party" with DJ Edgar.

KENDALL CAFE, Cambridge. Rachel McCartney, Meg Hutchinson.

LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.

LES ZYGOMATES, Boston. Steve Langone Trio.

LIMBO, Boston. David Eure Band. At 10 p.m., DJ Brother Cleve.

LUCKY'S LOUNGE, Boston. Ray Greene.

LUPO'S HEARTBREAK HOTEL, Providence, RI. Toots & the Maytals.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MATRIX, Boston. At 10 p.m., "C.P.R. Thursdays," house and drum and bass with DJs Hush, Bons, Elyte, Reid Speed, Siren, and Colette.

MET CAFE, Providence, RI. Kool Keith.

MIDDLE EAST, Cambridge. Upstairs: Borbetomagus, Heathen Shame, Beat Science, Jason Lescallet. Downstairs: Roger Merritt & the Disasters, Shallow's Corner, Jeepers H Crackers.

MIDWAY CAFE, Jamaica Plain. "Dyke Night."

MILKY WAY, Jamaica Plain. Mobius Band, Car Crash Show.

THE MODERN, Boston. At 10 p.m., "International Thursday," with DJ Eddie Lee.

PARADISE ROCK CLUB, Boston. At 9 p.m., Robert Randolph & the Family Band.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Static.

THE PLACE, Boston. Greg Lutrell.

PRAVDA 116, Boston. DJ Caseroc.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

THE RACK, Boston. At 6 p.m., Mark Morris & the Catunes. At 10:30 p.m., DJ Ricky.

RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. "Soca Thursday" with DJ Quinton.

RIVER GODS, Cambridge. "Bitches Brew" with Dali.

ROGGIE'S, Brighton. Liam Maloney.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.

RYLES, Cambridge. Bruce Gertz Group.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Band that Time Forgot.

SKY BAR, Somerville. King Dubious, Jes Perry, Big Black Bee.

SUGAR SHACK, Boston. "Hip-Hop and NYC House."

SW1, Boston. "Thirsty Thursday," house, hip-hop, and Top 40 with DJ Littles.

TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walldey Band.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. So and So's, Longwave, Damnwells, Dawn Landes.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R & B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. Red Pill.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

WONDER BAR, Allston. Grant Langford Review.

FRIDAY 6

See Club Directory for phone numbers and addresses.

AER, Boston. "Breathe" with DJ Deshales and special guests.

AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.

AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds with DJ Vinny.

ARIA, Boston. "Plush," NYC house with guest DJs. In the Angel Room, NYC hip-hop with DJ Thanos.

ATLAS DANCE, Boston. "Top 40 Dancing."

AVALON, Boston. At 7 p.m., Melissa Ferrick, Pamela Means. At 10 p.m., "Avaland" with DJs MJ and Shalako with special guest DJ Sandra Collins.

THE AVENUE, Allston. "TGIF Night."

AXIS, Boston. At 10 p.m., "Pop" with DJ David James and special guests DJ Danny Howells.

BACKSTAGE, Boston. Top 40 with DJ Bruno.

BARKING CRAB, Boston. Virgil Cain.

BILL'S BAR, Boston. Lulu's in Crisis, Strawhorse.

BLARNEY STONE PUB, Dorchester. Commercial dance and R 'n B.

BOB THE CHEF'S, Boston. Wanetta Jackson.

BUCK MULLIGAN'S, West Roxbury. R 'n B, rock, and dance with DJ Keith.

THE BURREN, Somerville. Back Room: David James Motorcycle. Front Room: "Irish Seisiun."

BUZZ BOSTON/EUROPA, Boston. "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.

CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: "DJ du Jour."

CENTER FOR THE ARTS IN NATICK, Natick. Stingy Brimm.

CHOPPIN' BLOCK PUB, Boston. Gimantis, Bottlefight, Musclecah, Model Sons, SBGB, Numbskulls.

CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Riverside Train, Deal, Rollo Tomasi Quartet, Mickey Bliss Organ Combo.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Get Some Fridays," hip-hop and house classics with the Freakas DJs.

CLUB GOOD TIMES, Somerville. Bonescrew, Sweatpant Boners, Stoic, Down 2 Zero, Downshaft.

CLUB PASSIM, Cambridge. "Robbie O'Connell's Celtic Christmas Celebration."

COMMON GROUND, Allston. Stymie.

DEVLIN'S LOUNGE AND BAR, Brighton. "All Things Nice" jazzy beats and nu-disco with DJ Dave Mee.

DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.

EKCO LOUNGE, Boston. Upstairs: "Runnin'," drum 'n' bass with DJs Londonboy, Reazon, and Mateo with special guests. Downstairs: "2-Step," UK Garage with Elyte, G Notorious, and Jam-2.

EMBASSY, Boston. At 10 p.m., "Urban Grooves" with DJ Ricky Fatts.

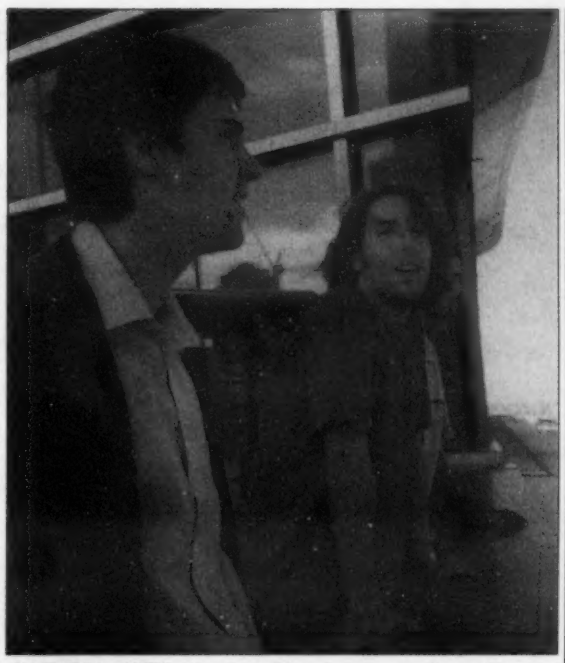
ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Patton.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, '80s, '90s with DJ Bob Gallagher.
EVOS ARTS, Lowell. D-Tension, Porn Theater Ushers, Boat Yard Resin.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.
THE GOOD LIFE CAMBRIDGE, Cambridge. Paolo Danay Group.
THE GOOD LIFE DOWNTOWN, Boston. El Eco.
GREEN BRIAR, Brighton. Brick Park.
GREEN DRAGON, Boston. At 5 p.m., Matt Fulton. At 9 p.m., DJ Big Daddy.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
GUIDO OSHEA'S, Brockton. "Mirage Night Club," Haitian, Caribbean and Cape Verdean music.
HARPERS FERRY, Allston. Tripping Billies, Spike Emerson Society.
THE HARP, Boston. Chordouroy.
HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., DJ Jim LeBlanc.
HIBERNIA, Boston. "Breathe" with Deshaies and special guests.
HOUSE OF BLUES, Cambridge. Hazie Maze, Clara Lofaro.
THE INDEPENDENT, Somerville. BC & Company.
JACQUES, Boston. Bender X, Three Day Threshold, Heavy Stud, Halogens.
JOHNNY D'S, Somerville. Anson Funderburgh, Sam Myers.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Dance Party" with DJs Dragg and Doc.
KENDALL CAFE, Cambridge. Woodpile, Rama Winslow, Chris & Meredith Thompson.
KINVARA PUB, Allston. Undercover.
LA BOOM, Boston. "Fashion Fridays" with FireFly.
LES ZYGOMATES, Boston. Silas Hubbard.
LIMBO, Boston. Ken Clark Organ Trio. At 10 p.m., DJ Brother Cleve.
LINWOOD GRILLE, Boston. Gun Metal Grey.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Ben Folds Five.
MAN RAY, Cambridge. "Sin," industrial with DJ Chris Ewen and trance with DJs Brad Gwynn and Russell Lewis.
MATRIX, Boston. At 9 p.m., Hi-Energy house and hip hop with DJ Tasty and special guests.
MATT MURPHY'S, Brookline. Mang Dub.
McGANN'S, Boston. DJ Eric.
MIDDLE EAST, Cambridge. Upstairs: Reverse, Placer, Common Cold, Red in Rescue. Downstairs: DJ Spooky, Moonraker, Seishi, Deantoni Parks. Corner: "Euphoria" DJs Path and Strangelove spinning house and hip hop.
MILKY WAY, Jamaica Plain. Chris Harford & His Band of Changes, Starhustler, Todd Deatherage.
THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.
NAMASTE CAFE, Newton. Ellen Schmidt, Seth Connelly, Cheryl Perreault, Steve Rapson, Susan Levine, Wendy Santis.
OCEANA RESTAURANT, Boston. Mike DiBari Trio.
O'LEARY'S, Brookline. Four Piece Suit.
THE PALACE, Saugus. DJ Armand Van Helden.
PARADISE ROCK CLUB, Boston. At 9 p.m., Leftover Salmon, Rebirth Brass Band.
PARRIS, Boston. Peat Moss & the Fertilizers.
PA'S LOUNGE, Somerville. Papermoon, Mona.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
THE PLACE, Boston. At 7 p.m., James McKenna. At 10 p.m., VJ Laptop.
THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.
THE RACK, Boston. At 6:30 p.m., Central Basement. At 10:30 p.m., DJ Richie Fingers.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. DJ Ron Boston, Tropical Fire.
RIVER GODS, Cambridge. "Up Beat, Down-Tempo" with DJs Al Haney and Tony Fishel.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Manolo and special guest DJs.
RYLES, Cambridge. Ryles Jazz Orchestra.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SEA NOTE, Nantasket Beach. NRBQ, Blandingo.
SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Luther Johnson.
SKY BAR, Somerville. Purge d.i., Munk, Charlie Freak.
SUGAR SHACK, Boston. Hip hop, old school, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. "Carnivale Friday," with DJ Littles.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Detroit Cobras, Mr. Airplane Man, Downbeat 5, Coffin Lids.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Orchestral Hardkore Night" with DJs Entropy and Master Symfony.
VENU, Boston. "Roomba," Latin sounds with DJ Roger M, and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulheris.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.

SATURDAY 7

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Capital City.
AN TUA NUA, Boston. "Shake It Up," Top 40 with DJ Ren Justice.
ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the Angel Room, "International Saturdays."
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 10 p.m., "Avaland" with DJ Nailz and special guests.
THE AVENUE, Allston. "House Music Night."
BACKSTAGE, Boston. Top 40 with guest DJs.



CAPITAL CITY *play the Abbey Lounge on Saturday.*

BILL'S BAR, Boston. At 10 p.m., "Dance Night" with DJ Rob Nockshis.
BLARNEY STONE PUB, Dorchester. Commerical dance and R 'n B.
BOB THE CHEF'S, Boston. Tall Richards.
BUCK MULLIGAN'S, West Roxbury. R 'n B, rock, and dance with DJ Keith.
THE BURREN, Somerville. Back Room: Shirley Lewis Band. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CAFE RAVELLO, Boston. Downstairs: progressive house. Upstairs: hip hop, and midtempo with DJ Matt Wasley.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: "DJ du Jour."
THE CELLAR, Cambridge. "The Appliance of Science" with special guest DJs.
CENTER FOR THE ARTS IN NATICK, Natick. James Merenda's Masked Marvels.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB 58, Quincy. "American Saturdays," Top 40 and dance, with DJ Jammin' Jay.
CLUB NICOLE, Boston. European house with DJ Alisa.
CLUB PASSIM, Cambridge. At 7 p.m., Sam Shaber, Matthew Kahler. At 11 p.m., Mary Lou Lord.
COMMON GROUND, Allston. Joint Chiefs.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
ENCORE, Boston. DesPres & DeGraff.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '80s & '90s with DJ John Reed.
EVOS ARTS, Lowell. Alienist Outfit, Car Crash Show, Mobius Band.
FELT, Boston. "Top 40 and Club Classics."
THE GOOD LIFE CAMBRIDGE, Cambridge. Noway Jose Band.
THE GOOD LIFE DOWNTOWN, Boston. Hakim Group.
GREEN BRIAR, Brighton. Wether Belly.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
HANNAH'S, Somerville. DJ Big Daddy Rob.
HARPERS FERRY, Allston. Superhoney, Hobex.
THE HARP, Boston. Peat Moss & the Fertilizers.
HENNESSY'S, Boston. At 4 p.m., "Irish Seisiun." At 9 p.m., DJ Bill.
HIBERNIA, Boston. DJ Tym Ryan with special guests.
HOUSE OF BLUES, Cambridge. Billy Joe Shaver.
THE INDEPENDENT, Somerville. Tim Gearan.
JACQUES, Boston. Sukey Tawdry.
JOHNNY D'S, Somerville. Roll Over Baby.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Dance Party" with DJs Marc Lucas and O'Toole.
KENDALL CAFE, Cambridge. "Kendall Wanderers Xmas Party."
KINVARA PUB, Allston. Me & Julio.
LA BOOM, Boston. "La Boom XO" with DJ Edward Grant Stuart.
LES ZYGOMATES, Boston. Eula Lawrence.
LIMBO, Boston. Judith Murray. At 10 p.m., DJ Stephen Paul.
LUCKY'S LOUNGE, Boston. Julie Johnson.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Shadows Fall, Killswitch Engage.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MATRIX, Boston. At 9 p.m., Hi-Energy House with DJ Pedro Gonzalez.
MATT MURPHY'S, Brookline. Lola Danza.
MET CAFE, Providence, RI. Ben Kweller.
MIDDLE EAST, Cambridge. Upstairs: Cracklorch, Quintaine Americana, Antler, Rick Fuller Overdrive. Downstairs: French Kicks, Realistics, Denali, Certainly Sir.
MILKY WAY, Jamaica Plain. "Mango's Latin Dance Club" with DJ Antonio Ortiz.
THE MODERN, Boston. House with DJ Shiuan Lee.
NAMELESS COFFEEHOUSE, Cambridge. Archipelago, Similar Jones, Euphoria.
O'LEARY'S, Brookline. Allen Ested Duo.
THE PALACE, Saugus. Papa Roach, Noise Therapy, Dogfight.
THE PALLADIUM, Worcester. "Jackass Live" with Steve-O.
PARADISE ROCK CLUB, Boston. At 9 p.m., Robert Randolph & the Family Band.
PARRIS, Boston. Chordouroy.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.
PRAVDA 116, Boston. Filtered & vocal house with DJ Rick Naples and disco house and lounging sounds with DJ Dave Mee.
THE RACK, Boston. "Dance Party" with DJ Vinnie Peruzzi.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Jack Lee & Divercity.
RIVER GODS, Cambridge. "Easy Does It" soft Seventies with DJs Easy and Goodwood.
THE ROXY, Boston. "Roxy Saturdays," high NRG house and dance, with DJ Adilson.
RYLES, Cambridge. Frankie V.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SEA NOTE, Nantasket Beach. Jeff Pitchell & Texas Flood.
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Sleepy LaBeef.
SKY BAR, Somerville. Beantown Project, Dr. Awkward, ZMQ.
SUGAR SHACK, Boston. Hip hop, old school, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. "SW1 Saturday" top 40 remix with DJ Renel.
TK'S JAZZ CAFE, Boston. James Williams Trio.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. AdFrank, Dresden Dolls, Shelley Winters Project, Lincoln Conspiracy.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Crosswalk," with DJs David Skye, M.J.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R & B, house, and reggae, with DJ Ron Steel.
WALLY'S CAFE, Boston. At 9 p.m., Darren Barrett Quintet.

Continued on page 12

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MON 12/09 FACTORY NIGHT — HAR MAR SUPERSTAR • THE GOSSIP
TUE 12/10 HANK WILLIAMS III — THE DETERRENTS • THE PHOTON TORPEDOES
WED 12/11 THE VINES — INTERPOL • THE DAMN PERSONALS
THU 12/12 THE SLACKERS — MASS HYSTERIA (CD RELEASE) • WESTBOUND TRAIN
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UPCOMING
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LUCKY DOG MUSIC HALL (508-363-1888), 89 Green St., Worcester.
LUCKY'S LOUNGE (617-357-5825), 355 Congress St., Boston.
LUPO'S HEARTBREAK HOTEL (401-272-5876), 239 Westminster St., Providence, RI.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
MATT MURPHY'S (617-232-0188), 14 Harvard St., Brookline.
McGANN'S (617-227-4059), 197 Portland St., Boston.
MET CAFE (401-861-2142), 130 Union St., Providence, RI.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass. Ave., Central Sq., Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
NAMASTE CAFE (617-964-2985), 132 Adams St., Newton.
NAMELESS COFFEEHOUSE (617-864-1630), 3 Church St., Harvard Sq., Cambridge.
OCEANA RESTAURANT (617-227-0800), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
O'LEARY'S (617-734-0049), 1010 Beacon St., Brookline.
OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge.
THE PALACE (781-321-1660), 1500 Broadway, Saugus.
THE PALLADIUM (508-797-9696), 261 Main St., Worcester.
PARADISE ROCK CLUB (617-562-8800), 969 Comm. Ave., Boston.
PARRIS (617-248-9900), Quincy Market, Faneuil Hall, Boston.
PA'S LOUNGE (617-776-1557), 345 Somerville Ave., Somerville.
PHOENIX LANDING (617-576-6260), 512 Mass. Ave., Cambridge.
P.J. RYAN'S (617-625-8200), 239 Holland St., Somerville.
THE PLACE (617-523-2081), 2 Broad St., Boston.
THE PLAYGROUND (617-441-0666), 403 Mass Ave., Cambridge.
PLOUGH & STARS (617-441-3455), 912 Mass. Ave., Cambridge.
THE POINT (617-523-7020), 147 Hanover St., Boston.
PRAVDA 116 (617-482-7799), 116 Boylston St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
RHYTHM & SPICE CARIBBEAN GRILL (617-497-0977), 315 Mass. Ave., Cambridge.
RIVER GODS (617-576-1881), 125 River St., Cambridge.
ROGGIE'S (617-566-1880), 356 Chestnut Hill Ave., Brighton.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
RYLES (617-876-9330), 212 Hampshire St., Cambridge.
SCRUFFY MURPHY'S (617-282-6606), 1333 Dorchester Ave., Dorchester.
SEA NOTE (781-925-4300), 159 Nantasket Ave., Nantasket Beach.
711 RESTAURANT & LOUNGE (617-437-0002), 711 Boylston St., Boston.
SISSY K'S (617-248-6511), 6 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
SKY BAR (617-623-5223), 518 Somerville Ave., Somerville.
SOPHIA'S (617-351-7001), 1270 Boylston St., Boston.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SWEETWATER CAFE (617-351-2515), 3 Boylston Pl., Boston.
SW1 (617-423-6767), 48 Winter St., Boston.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL (617-236-5800), 110 Huntington Ave., Boston.
TIR NA NOG (617-628-4300), 366A Somerville Ave., Union Sq., Somerville.
TK'S JAZZ CAFE (617-227-7579), Faneuil Hall Marketplace, Quincy Market Building, Boston.
TOAD (617-497-4950), 1912 Mass. Ave., Porter Sq., Cambridge.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
21st AMENDMENT (617-227-7100), Bowdoin St., Beacon Hill, Boston.
VAPOR (617-695-9500), 100 Warrenton St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.

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WESTERN FRONT, Cambridge. "Latin Night" with Balaton, Seemore Johnson's, Hips on Fire.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Rusty Scott Quartet.

SUNDAY 8

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Lounge Around" with mellow beats by DJ Dave.
ARIA, Boston. "Living Room," lounge and vocal house.
THE ATTIC, Newton Centre. Coalboilers.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
THE AVENUE, Allston. "Lounge Night."
BACKSTAGE, Boston. "R&B and Old School Classics" with DJ T. Clark.
BARKING CRAB, Boston. Peter Bell Trio.
BILL'S BAR, Boston. At 10 p.m., "Reggae Sunday" with DJ K Don and Dia.
BLARNEY STONE PUB, Dorchester. "Laid Back Sunday."
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch" with Paulo Danay Jazz Quartet. At 6 p.m., "Mela's Jam Session."
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CAMBRIDGE BREWING COMPANY, Cambridge. At 11 a.m., "Jazz Brunch" with Left Side Jazz Band.
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Joe Cook's Blues Jam."
CENTER FOR THE ARTS IN NATICK, Natick. Charlie Dermenjian.
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
CLUB 58, Quincy. "Service Industry Night," house, techno, and breaks, with DJ Joshua Carl and special guest DJs.
CLUB PASSIM, Cambridge. Trina Hamlin, Dayna Kurtz.
COSTELLO'S Jamaica Plain. James Merenda's Masked Marvels.
COTTONWOOD CAFE, Boston. Brian Walkley Band.
ENCORE, Boston. Dorothy Miller & Michael Larson.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance and Eurohouse with DJ Roland.
GREEN BRIAR, Brighton. Sunday's Well, Finbar Doyle.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. Balfa.
HANNAH'S, Somerville. "Acoustic Open Mic."
HOUSE OF BLUES, Cambridge. At 7 and 9 p.m., Odetta.
THE INDEPENDENT, Somerville. Sin E.
JACQUES, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 4:30 p.m., "Open Blues Jam" with Kevin Grudeck Band. At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
THE KELLS, Allston. "Global Sundays" with DJ Philippe.
KENDALL CAFE, Cambridge. Mary Prankster, Brenda White.
LIMBO, Boston. Ron Murphy Quintet.
LUCKY DOG MUSIC HALL, Worcester. Disco Hell.
LUCKY'S LOUNGE, Boston. "Sinatra Sunday" with Mark Mahar, Alex MacDougall.
LUPO'S HEARTBREAK HOTEL, Providence, RI. "Jackass Live" with Steve-O.
METROPOLIS, Providence, RI. "Industry," uplifting house and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Paul Barman, Whirlwind Heat, Sucka MCs. Downstairs: El Vez.
MILKY WAY, Jamaica Plain. Absolut Nu Sol.
MR. DOOLEY'S TAVERN, Boston. Mike Barrett.
O'LEARY'S, Brookline. At 7:30 p.m., "Irish Music Session."
PHOENIX LANDING, Cambridge. At 6 p.m., "Celtica." At 10 p.m., "Ressurrection," trance and techno.
PURPLE SHAMROCK, Boston. James McKenna Duo.
THE RACK, Boston. "FNX Night" with DJ Julie Kramer with Chad LaMarsh Band.
RIVER GODS, Cambridge. "Stickabush," soul, R&B, and hip-hop, with DJ Kavelier.
RYLES, Cambridge. At 10 a.m., "Jazz Brunch."
SISSY K'S, Boston. Greg Luttrell.
SW1, Boston. "Shadow Lounge Sunday" with Exclusive Entertainment.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.

T.T. THE BEAR'S PLACE, Cambridge. Alicia Champion, Joint Custody, Beth Boucher.
VAPOR, Boston. "T-Dance," old school house with DJ Danae.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
WALLY'S CAFE, Boston. At 3 p.m., "Sunday Afternoon Jazz Jam." At 9 p.m., Wally's Stepchildren.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.

MONDAY 9

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Ceremony," goth & industrial.
AVALON, Boston. At 8:30 p.m., Insane Clown Posse, E-Sham, Anybody Killa.
THE AVENUE, Allston. "Service Industry Night."
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BARKING CRAB, Boston. Bell Ensemble.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BILL'S BAR, Boston. At 9 p.m., "Monsta Monday" with DJ Kaptain Krunch plus special guests.
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
THE BURREN, Somerville. Back Room: "Set Dancing" with Ger Cooney. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Geoff Bartley's Open Mic" with John Schindler.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
COTTONWOOD CAFE, Boston. Willow Jazz Group.
EKCO LOUNGE, Boston. "Industry Monday," Live music, open jam.
ENCORE, Boston. Clara Lofaro Quartet.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE GOOD LIFE DOWNTOWN, Boston. Rusty Scott Trio.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN DRAGON, Boston. "Open Mic."
GREEN STREET GRILL, Cambridge. "Sir Cecil's Jam Session."
HARPERS FERRY, Allston. Becky Chace Band.
HENNESSY'S, Boston. Joe Carson.
HOUSE OF BLUES, Cambridge. Pete Francis, Ari Hest.
JOHNNY D'S, Somerville. "Hillbilly Night Open Mic."
KENDALL CAFE, Cambridge. Denison Witmer, Tracy Shedd.
LIMBO, Boston. Mark Donovan Band.
LIZARD LOUNGE, Cambridge. Fringe.
MIDDLE EAST, Cambridge. Upstairs: Codeseven, Dredg, Dot Flash Line, This Day Forward. Downstairs: "Factory Night" with Har Mar Superstar, Gossip, ZuZu: "Unhappy Hour" with Turpentine Brothers.
O'CONNOR'S, Boston. Gannon Brothers.
PHOENIX LANDING, Cambridge. "Makka Mondays," Hip-Hop and Reggae with DJs Voyager :01, Uppercut, and Blackfinger.
P.J. RYAN'S, Somerville. "Acoustic Open Mic" with Jon Titone.
PLOUGH & STARS, Cambridge. Blues Food.
PURPLE SHAMROCK, Boston. Scott Damgaard.
THE RACK, Boston. "Sin Night" with Mistress Carie.
RIVER GODS, Cambridge. "Weekly Wax."
SISSY K'S, Boston. Justin Beech.
SIT 'N BULL PUB, Maynard. "Benefit Show for the Beacon Santa."
TOAD, Cambridge. Tim Gearan Band, Shwang.
T.T. THE BEAR'S PLACE, Cambridge. "Other Side of the Bear Acoustic Series" with Annette Farrington.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.

TUESDAY 10

See Club Directory for phone numbers and addresses.

ALL ASIA CAFE, Cambridge. "Jazz and Poetry Open Mic" with Reggie Gibson.
AN TUA NUA, Boston. "Home," house and trance music.
ARIA, Boston. "One Nation Tuesdays," hip-hop, R & B, and reggae, with DJ Chubby Chub.
AVALON, Boston. At 9 p.m., Everclear, Audiovent.
THE AVENUE, Allston. Old-school hip hop funk night.
BACKSTAGE, Boston. "'80s Industry Night."
THE BANSHEE, Dorchester. Central Artery Project.
BARKING CRAB, Boston. Groove Cats.
BILL'S BAR, Boston. "Hip-Hop Night" with DJ B-Spin.
THE BURREN, Somerville. Back Room: "Open Mic" with Hugh McGowan. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: At 8 p.m., "Bluegrass Picking Party." Downstairs: At 10 p.m., "Bluegrass Jam" with Crooked Still.
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam" with Ted Knowlton Group.
CLUB PASSIM, Cambridge. "Open Mic."
EKCO LOUNGE, Boston. "The Lounge," Hip-hop, R&B, and Reggae.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
ENCORE, Boston. Bobby Femino.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
THE GOOD LIFE DOWNTOWN, Boston. Jesse Ciarmataro Trio.
GREEN STREET GRILL, Cambridge. Lilli Lewis.
HENNESSY'S, Boston. Scott Damgaard.
HOUSE OF BLUES, Cambridge. Witness Protection Program.
JOHNNY D'S, Somerville. Waybacks, Gandalf Murphy.
KENDALL CAFE, Cambridge. Melissa & Andrea, Eric Saulnier, Brian Sullivan.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LIMBO, Boston. Brooke Sofferman Trio.
LUCKY'S LOUNGE, Boston. Tim Gearan.
MATT MURPHY'S, Brookline. Geoff Scott.
MIDDLE EAST, Cambridge. Upstairs: Pitty Sing, Polaris Mine, Raymond, Lovescene.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
PHOENIX LANDING, Cambridge. "Spectrum," down tempo, acid jazz, soul, and trip hop with DJs Flack and C with special guests.
PURPLE SHAMROCK, Boston. DJ Dana Z.
THE RACK, Boston. At 6 p.m., "After-Work Jazz" with Fikus. At 10 p.m., DJ Richie Fingers.
RIVER GODS, Cambridge. "Eaves Drop" listening party.
ROGGIE'S, Brighton. Will Dailey.
RYLES, Cambridge. Jim Robitaille Quintet.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ra-mu.
TK'S JAZZ CAFE, Boston. Brian Walkey Band.
T.T. THE BEAR'S PLACE, Cambridge. Todd Deathrage Band, Slick 57, Curbys, Cannibal Kings.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
VERTIGO, Boston. "Chasm" with special guest DJs.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Rusty Scott & Mike McKenna Trio.

WEDNESDAY 11

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Liquor Tricks, Caged Heat, Peasants, Prettiest Gurls.
AER, Boston. "ChillOut." house music with local DJs.
ALL ASIA CAFE, Cambridge. "Dubmission," jungle soul, abstract hip-hop, dub breaks with DJs Yamin and Flux.
AN TUA NUA, Boston. "Forward Movement," reggae, soul, and hip hop.
AVALON, Boston. New Found Glory, Boxcar Racer, Throne.
THE AVENUE, Allston. "Knowledge," hip hop, reggae and R & B.
AXIS, Boston. At 7 p.m., "Mighty Might Bosstones Hometown Throwdown."
BACKSTAGE, Boston. "Alternative Rock Night."
BARKING CRAB, Boston. Rezarection Band.
BILL'S BAR, Boston. At 9 p.m., "Blackout Bar" with DJs Rocky Doom & Snakes with special guests Peow, Tim Collins.
BOB THE CHEF'S, Boston. Black Sole Ensemble.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. Brian Templeton Band.
CENTER FOR THE ARTS IN NATICK, Natick. "Caberet Open Mic" with Wayne Fritsche.
CLUB 58, Quincy. "Laser Wednesdays," '70s dance and karaoke, with DJ John Kelly.
CLUB PASSIM, Cambridge. Rose Polenzani, Felix McTeigue.
COMMON GROUND, Allston. "What a Way to Go-Go." mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DRUID PUB, Cambridge. Paddy Saul, Henri O'-Connor.
EKCO LOUNGE, Boston. "State of the Art," Live hip-hop and jazz with DJs Kingspin, R. Moya, Naturali, and Reazon.
ENCORE, Boston. Stacy Baker & Brian Nash.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
EVOS ARTS, Lowell. City Council.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
HENNESSY'S, Boston. John Polomi.
HOUSE OF BLUES, Cambridge. Gaelic Storm.
JOE'S ON HIGH STREET, Boston. Samoa Wilson Band.
JOHNNY D'S, Somerville. Paul Barrere, Fred Tackett.
THE KELLS, Allston. "HUMP Wednesday," hip-hop, house, and dance with DJ Drag.
KENDALL CAFE, Cambridge. Rob Gonzalez, Emilia Dahlin, Danielle Miraglia.
LES ZYGOMATES, Boston. Mark Greel Trio.
LIMBO, Boston. Nancy S Mroczek PhD. At 10 p.m., DJ John McDaniels.
LIZARD LOUNGE, Cambridge. Cancer to the Stars, Collapsed Computer, Reverse.
LUCKY DOG MUSIC HALL, Worcester. "Wormtown Wednesday."
MAN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power-noise with DJ Hellraiser.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
MIDDLE EAST, Cambridge. Upstairs:The Go. Lamont, Officer May. Downstairs: Vines, Interpol, Damn Personals.
MILKY WAY, Jamaica Plain. At 9 p.m., "Mercury Lounge," soul, funk, and house with DJs Nomadik and Timmy Allen.
OUT OF THE BLUE GALLERY, Cambridge. At 8 p.m., "Acoustic Open Mic."
PARADISE ROCK CLUB, Boston. Moby.
PA'S LOUNGE, Somerville. "Blues Jam."
PHOENIX LANDING, Cambridge. House music and techno with DJs Shalako, Caseroc, & Dave Skye with special guest DJ Numinous.
THE PLACE, Boston. Diana Karthas.
THE PLAYGROUND, Cambridge. "Open Mic."
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.
PURPLE SHAMROCK, Boston. DJ Massi.
THE RACK, Boston. At 6 p.m., FNX presents "Bad Ass Barbeque Night" with DJ Steve Anderson.
RIVER GODS, Cambridge. "Cabin Stabbin' Wednesdays" dub with DJ Boogie Ba Do.
RYLES, Cambridge. Megalodon.
711 RESTAURANT & LOUNGE, Boston. Insight.
SISSY K'S, Boston. James McKenna.
SIT 'N BULL PUB, Maynard. "Open Mic" with Joel Cage.
SOPHIA'S, Boston. "Solamente Salsa" with Salsa-Boston.com.
SUGAR SHACK, Boston. "Essence," hip hop, reggae, old school, and soulful house with DJs Mastermillions, Bruno, and Justice.
TK'S JAZZ CAFE, Boston. Artie Barsamian.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. SR-71, Sugarcult, Burning Brides.
VAPOR, Boston. Latino night with DJ Adilson.
VENU, Boston. "Lively 2-Step," drum 'n bass with DJs Static, Benny B, NC-17, Damsel, and Seishi.
VERTIGO, Boston. "Anitya," psy-trance with DJs Dino, Mathwin, and Dave Henshaw with special guests.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Leo Blanco.

THURSDAY 12

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. "Twisted Rico Holiday Party" with Charms, Rocketscience, Baby Reds, Roma, Emily Grogan, Natalie Flanagan, Ruby Lashes.
AER, Boston. "Change," progressive house and trance with DJs Eli and Fernando.
ALL ASIA CAFE, Cambridge. "Open Mic" with Burt LaFontaine.
AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. Top 40 with DJ Ren Justice.
ARIA, Boston. NYC hip-hop with guest DJs.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus, with DJ Arsit with special guests.
AXIS, Boston. At 7 p.m., "Mighty Mighty Bosstones Hometown Throwdown." At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.
BACKSTAGE, Boston. "Hip-Hop Night."
BARKING CRAB, Boston. Lee Beckett Band.
THE BEACHCOMBER, Quincy. Agent 86.
BILL'S BAR, Boston. At 9 p.m., FNX presents "The Underground" with DJ Chris Rucker plus special guests Electric Boogaloo Series, Scratch Battle.
BLARNEY STONE PUB, Dorchester. 80s and today with DJ Scorch.
BLUESTONE BISTRO, Brighton. "Open Mic."
BOB THE CHEF'S, Boston. Pat Loomis.
BUCK MULLIGAN'S, West Roxbury. R 'n B and commercial dance with DJ George.
THE BURREN, Somerville. Back Room: Swingin' Johnsons. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Lois Lane & the Daily Planet.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Chris & Meredith Thompson.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Scamper, Polyetherene, Complaints.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. "Throwback Thursdays," old school with DJ Bird.
CLUB PASSIM, Cambridge. Matt Haimovitz.
COMMON GROUND, Allston. "Love Night," 80s, all vinyl with DJ Brian.
DEVLIN'S LOUNGE AND BAR, Brighton. "Lazy Dog" deep house and exotic future lounge with DJ Dave Mee.
EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.
EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.
ENCORE, Boston. Michelle Currie.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.
FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.
THE GOOD LIFE CAMBRIDGE, Cambridge. Boston Horns.
THE GOOD LIFE DOWNTOWN, Boston. Borderland.
GREEN BRIAR, Brighton. West Entrance.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Richer Band.
HANNAH'S, Somerville. Reggae and house with guest DJs.
HARPERS FERRY, Allston. Mountain of Venus, Grapes of Vaudevillian Fantasy.
THE HARP, Boston. DJ Lou.
HOUSE OF BLUES, Cambridge. Over the Rhine, Bill Mallonee.
THE INDEPENDENT, Somerville. Stretch.
JOHNNY D'S, Somerville. Ian Moore, Jon Dee Graham.
JOSE McINTYRE'S, Boston. Upstairs. DJ John Tringali. Downstairs: Me & Julio.
THE KELLS, Allston. "Dance Party" with DJ Edgar.
LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.
LIMBO, Boston. Marianne Solivan Quartet. At 10 p.m., DJ Brother Cleve.
LINWOOD GRILLE, Boston. Sweatpant Boners, Bender X, Cat Puckett.
LUCKY'S LOUNGE, Boston. Alex MacDougall.
MAN RAY, Cambridge. "Campus," alternative boy-pop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MATRIX, Boston. At 10 p.m., "C.P.R. Thursdays," house and drum and bass with DJs Hush, Bons, Elyte, Reid Speed, Siren, and Colette.
MIDDLE EAST, Cambridge. Upstairs: Bantam, Medea Connection, Hidden, Black Helicopter, Color Guard. Downstairs: Slackers, Mass Hysteria.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
MILKY WAY, Jamaica Plain. Furioso, Jen Kearney y la Cebolla.
THE MODERN, Boston. At 10 p.m., "International Thursday," with DJ Eddie Lee.
PARADISE ROCK CLUB, Boston. At 9 p.m., moe.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.
THE PLACE, Boston. Greg Lutrell.
PRAVDA 116, Boston. DJ Caseroc.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. At 6:30 p.m., Mark Morris & the Catunes. At 10:30 p.m., DJ Ricky.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. "Soca Thursday" with DJ Quinton.
RIVER GODS, Cambridge. "Bitches Brew" with Dali.
ROGGIE'S, Brighton. Liam Maloney.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.
RYLES, Cambridge. Lance Martin Band.
SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.
SIT 'N BULL PUB, Maynard. Alex Gramm Band.
SUGAR SHACK, Boston. Hip-Hop and NYC House.
SW1, Boston. "Thirsty Thursday," top 40 remix and hip hop.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. So and So's, Maybe Baby, Melodrone, Pamela Suemann.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "MOCCA," hip hop and R & B with DJs KC and Ron Steel.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WEST STREET GRILLE, Boston. "Late Night Lounge."
WONDER BAR, Allston. Grant Langford Quartet.

PAPA ROACH *play the Palace in Saugus on Saturday.*

comedy

THURSDAY 5

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 8 p.m., "Funhouse" with Corey Manning.
CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., Improv Comedy with Faces for Radio.
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. At 8 p.m., Greg Rodrigues, Nicole Luparelli, Corey Manning, Paul She, Raymie Albert, Dan Hershon, Sandy Asai.
IMPROV ASYLUM, Boston. At 8 p.m., Mainstage Cast.
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Micetro." At 10 p.m., "The Great and Secret Comedy Show."
JIMMY TINGLE'S OFF BROADWAY (617-591-1616), 255 Elm St., Somerville. At 8 p.m., "Jimmy Tingle in the Promised Land."

FRIDAY 6

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "3rd Grade Trick Comedy Improv Troupe."
BOSTON PLAYWRIGHTS' THEATRE, Boston. At 11 p.m., the Underkroft Comedy Troupe.
COMEDY STUDIO AT HONG KONG, Cambridge. At 8 p.m., Piston Honda, Jan Davidson, Will McNeil, Mindi Fay, Elaine Cohen.
IMPROV ASYLUM, Boston. At 8 and 10 p.m., Mainstage Cast.
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "ImprovBoston Holiday Spectacular." At 10 p.m., "TheatreSports Boston."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 8 p.m., "Jimmy Tingle in the Promised Land."

SATURDAY 7

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Stand-Up Showcase" with Ben Boime.
COMEDY STUDIO AT HONG KONG, Cambridge. At 8 p.m., Will McNeil, Mindi Fay, TJ Griffin, Erin Judge.
IMPROV ASYLUM, Boston. At 6, 8 and 10 p.m., Mainstage cast.
IMPROVBOSTON THEATRE, Cambridge. At 6 p.m., "Writers Block." At 8 and 10 p.m., "ImprovBoston Mainstage."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 8 p.m., "Jimmy Tingle in the Promised Land."

SUNDAY 8

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Wild Comedy Open Mic Night" with Greg Rodrigues.
CHARLES PLAYHOUSE (617-426-6912), 74 Warrenton St., Boston. At 8 p.m., "Comedy Fiasco."
COMEDY STUDIO AT HONG KONG, Cambridge. At 8 p.m., Sam Walters, Tammy Two-Tone, Peter Dutton, Ben Murray, Jon Ruelas, Janet Cormier, Corey Manning.
IMPROVBOSTON THEATRE, Cambridge. At 7 p.m., "Sgt. Culpepper's Improvisational Jamboree."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 3 p.m., "Jimmy Tingle in the Promised Land."

MONDAY 9

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8 p.m., "Amateur Showcase" with Kevin Knox.
LIZARD LOUNGE, Cambridge. At 7 p.m., "Free the Lizard Lounge Comedy Hour Open Mic," hosted by Kim Davis.

TUESDAY 10

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

WEDNESDAY 11

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 9 p.m., "Young Comics' Showcase" with Daniel Kinno, Dan Levy.
COMEDY STUDIO AT HONG KONG, Cambridge. At 8 p.m., Tony V, Kelly MacFarland, Chris Oake, Tom Morello, Baratunde Thurston, Jesse Gersten, John Sarianides.
IMPROV ASYLUM, Boston. At 8 p.m., Mainstage Cast.
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Hump: This Could Be Trouble."

Continued on page 14

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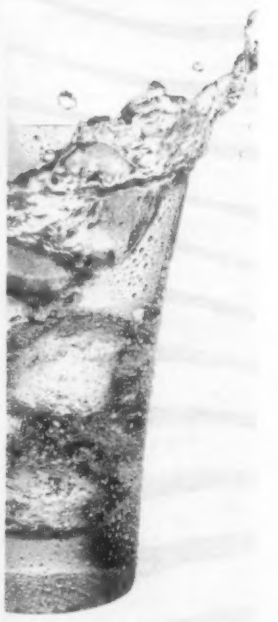

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Continued from page 13

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 3 p.m., "Jimmy Tingle in the Promised Land."

THURSDAY 12

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. At 8 p.m., "Underground Comedy Showcase."

CANTAB LOUNGE/THIRD RAIL, Cambridge. At 8 p.m., Improv Comedy with Faces for Radio.

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.

COMEDY STUDIO AT HONG KONG, Cambridge. At 8 p.m., Tim McIntire, Lois McCormack, Steve Calechman, Amanda White, Rob Reuter, Jesse Gerstein.

IMPROV ASYLUM, Boston. At 8 p.m., Mainstage Cast.

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Micetro." At 10 p.m., "The Great and Secret Comedy Show."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 3 p.m., "Jimmy Tingle in the Promised Land."

THE GO *play the Middle East on Wednesday.*

concerts

POPULAR

THURSDAY 5

GUSTER performs at 7:30 p.m. at the Orpheum Theatre, 1 Hamilton Place, Boston. Tickets $25; (617) 931-2000.

JACK WRIGHT, MIKE BULLOCK & GREG KELLEY, BOPANTS, AND CENTRAL ARTERY PROJECT perform at 8 p.m. at the Boston Dance Company, 550 Mass. Ave., Cambridge. Tickets $7; (617) 776-1940.

FRIDAY 6

BOB KENDALL performs at 7 p.m. at Borders, Cambridgeside Galleria, 1 Cambridgeside Place, Cambridge. Free; (617) 679-0887.

MARTIN SEXTON AND THE PUSH STARS perform at 8 p.m. at the Orpheum Theatre, 1 Hamilton Place, Boston. Tickets $29-$35; (617) 931-2000.

DANE VANNATTER & THE DICK JOHNSON BIG BAND performs at 8 p.m. at the National Heritage Museum, 33 Marrett Rd., Lexington. Tickets $15-$25; (781) 259-0250.

SATURDAY 7

BOBBI CARREY AND TOMI HAYASHI perform at 8 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Tickets $10; (617) 876-7468.

CHILDSPLAY performs traditional and contemporary fiddle music Sat.-Sun. at 2 p.m., and Sat. at 8 p.m. at the National Heritage Museum, 33 Marrett Rd., Lexington. Tickets $20; (617) 354-1673.

DARK STAR ORCHESTRA performs at 8 p.m. at the Orpheum Theater, One Hamilton Pl., Boston. Tickets $23; (617) 931-2000.

GEORGE SCHULLER TRIO perform at 8 p.m. at Zeitgeist Gallery, 1353 Cambridge St., Inman Sq., Cambridge. Suggested donation $10; (617) 876-6060.

GOSPEL EXTRAVAGANZA with Billy Preston is at 6 p.m. at the Zeiterion Theatre, 684 Purchase St., New Bedford. Tickets $13-$25; (508) 994-2900.

"JAZZ AT THE GARDNER" with the Peter Stoltzman Ensemble is at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Tickets $18, $12 for seniors, $10 for students, $5 for ages 5-17; (617) 566-1401.

SUSAN MCKEOWN & JOHNNY CUNNINGHAM perform at 7:30 p.m. at Regent Theater, 7 Medford St., Arlington. Tickets $17; (781) 646-4849.

RAMBAX MIT performs Sengalese drumming at 8 p.m. at the Stratton Student Center, 84 Mass. Ave., Cambridge. Free; (617) 253-2826.

SALLY ROGERS AND HOWIE BURSEN perform at 8 p.m. at the First Parish Church, 35 Church St., Watertown. Tickets $15; (617) 623-1806.

CRAIG TAUBMAN presents a Chanukah concert at 7:30 p.m. at Temple Israel of Boston, 477 Longwood Ave., Boston. Tickets $18, $5 for children under 17; (617) 566-3960.

SUNDAY 8

BATTLEFIELD BAND performs at 3 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $25-$20; (617) 876-4275.

VOICE OF THE TURTLE performs Judeo-Spanish at 7:30 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $25-$20; (617) 876-4275.

CHILDSPLAY. See listing for Sat.

MONDAY 9

CONCERT FOR HUMAN RIGHTS is at 7:30 p.m. at the John F. Kennedy Library and Museum, Columbia Pt., Boston. Free; (617) 929-4571.

TUESDAY 10

INDIGO GIRLS AND AIMEE MANN perform at 7:30 p.m. at the Orpheum Theatre, 1 Hamilton Place, Boston. Tickets $36-$48; (617) 931-2000.

MODERN AMERICAN MUSIC REPERTORY ENSEMBLE with Charlie Kohlhase performs at 8 p.m. at the Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-

WEDNESDAY 11

COLDPLAY, ZWAN, AND OKGO perform at 7 p.m. at the Orpheum, One Hamilton St., Boston. Tickets $26-$41; (617) 931-2000.

SMALL JAZZ ENSEMBLES perform at 8 p.m. at the Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-

THURSDAY 12

JOHN BAILY AND USTAD ASIF perform classical and traditional music from Afghanistan at 8 p.m. at Paine Hall, Harvard University, (North Yard), Cambridge. Free; (617) 495-4056.

SERGEANT DANIEL M. CLARK AND RAYMOND CAVICCHIO perform at 7:30 p.m. at the Charlestown Branch Library, 179 Main St., Charlestown. Free; (617) 242-1248.

JOE MORRIS TRIO performs at 8:30 p.m. at the Tremont Theatre, 276 Tremont St., Boston. Tickets $12; (617) 354-6898.

SHERYL CROW, SUSAN TEDESCHI, LIFEHOUSE, AND SIXPENCE NONE THE RICHER perform at 7 p.m. at the Orpheum Theatre, 1 Hamilton Place, Boston. Tickets $56-86; (617) 931-2000.

VOICES OF RENAISSANCE STUDENT-TEACHER CHOIR performs at 6:30 p.m. at the Boston Renaissance Charter School, 250 Stuart St., Boston. Free; (617) 357-0900.

CLASSICAL

THURSDAY 5

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY MAREK JANOWSKI performs Bartók's Piano Concerto No. 2, with Zoltán Kocsis, and Richard Strauss's *Eine Alpensinfonie* Thurs. at 10:30 a.m. (open rehearsal) and 8 p.m., Fri. at 1:30 p.m., and Sat. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $25-$84 ($16 for open rehearsal); (617) 266-1200.

JORJA FLEEZANIS gives a violin recital at 8:30 p.m. at the Boston Conservatory, Seully Hall, 8 the Fenway, Boston. Free; (617) 912-9222.

TUFTS COMPOSERS perform new music for mixed chamber ensembles at 8 p.m. at Alumnae Hall, Tufts University, 40 Talbot Ave., Medford. Free; (617) 627-4042.

YING QUARTET performs Beethoven's String Quartet Opus 18 No. 4, Alexander Ness's *Untitled*, and Shostakovich's Piano Quintet, with Robert Levin, at 8 p.m. in John Knowles Paine Concert Hall, Music Building, Harvard University (North Yard), Cambridge. Free with pass; (617) 496-2222.

NOA ZECHOVAL performs early music for voice at 8 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Free; (617) 547-2724.

FRIDAY 6

BOSTON CHORAL ENSEMBLE presents "Music for the Christmas Season" at 8 p.m. at the Arlington St. Church, corner of Arlington and Boylston Sts., Boston. Tickets $8, $5 for students; (617) 523-0069.

DEDHAM CHORAL SOCIETY performs part one of Handel's *Messiah* plus the Hallelujah Chorus and works by Mozart and Mendelssohn at 8 p.m. at the Copley Theatre, 225 Clarendon St., Boston. Tickets $20, $18 for students, seniors; (781) 326-1520.

HANDEL & HAYDN SOCIETY CONDUCTED BY GRANT LLEWELLYN performs Handel's *Messiah* Fri. at 7:30 p.m. and Sat.-Sun. at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $27-$72; (617) 266-3605.

HARVARD-RADCLIFFE COLLEGIUM MUSICUM performs works by Taverner, Bruckner, Victoria, Josquin, and others at 8 p.m. at the Church of the Advent, 30 Brimmer St., Boston. Tickets $10, $5 for students; (617) 495-5730.

LONGY CHAMBER WINDS AND CHAMBER STRINGS perform works by Hummel, Raff, Dvoràk, and Grieg at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.

SCOTT METCALFE performs music for violin by Biber at 8 p.m. at St. Peter's Church, 838 Mass. Ave., Cambridge. Tickets $12, $8 for students, seniors; (617) 924-7501.

MIT WIND ENSEMBLE performs works by Elena Ruehr, Reed, Wood, and Bernard at 8 p.m. at Kresge Auditorium, MIT, 48 Mass. Ave., Cambridge. Tickets $3; (617) 253-2826.

ROSALIND MOHNSEN gives an organ recital at 12:15 p.m. at Trinity Church, Copley Sq., Boston. Free; (617) 536-0944 ext. 212.

OPERA UNMET presents *Amahl and the Night Visitors* at 8 p.m. at St. Cyprian's Episcopal Church, 1073 Tremont St., Roxbury. Tickets $10, $5 for children, seniors; (617) 445-7669.

TUFTS COMPOSERS AND CONDUCTORS perform works for orchestra by Schechter, Zuck, Vigil, and others at 8 p.m. at Alumnae Hall, Tufts University, 40 Talbot Ave., Medford. Free; (617) 627-4042.

VIENNA CHOIR BOYS perform traditional Christmas music Fri. at 8 p.m. and Sat. at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $40-$50; (617) 482-6661.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY MAREK JANOWSKI. See listing for Thurs.

SATURDAY 7

ALL NEWTON MUSIC SCHOOL performs Menotti's *Amahl and the Night Visitors* at 7:30 p.m. at Lincoln Park Baptist Church, 1450 Washington St., West Newton. Tickets $12, $8 for children; (617) 527-4553.

ART OF MUSIC CHAMBER PLAYERS perform Barber's Adagio for String Quartet, Mozart's String Quintet in C (K. 515), and Dvoràk's String Quintet in G (Opus 77) at 8 p.m. at St. Andrews Church, 79 Denton Rd., Wellesley. Tickets $5-$20; (781) 837-2705.

BOSTON CAMERATA presents "A Renaissance Christmas" at 8 p.m. at Follen Church, 755 Mass. Ave., Lexington. Tickets $25-$40; (617) 262-2092.

BOSTON VIRTUOSI perform music by Larsen, Nielsen, Grieg, and Rautavaara at 8 p.m. in the Great Hall, Faneuil Hall, Boston. Tickets $10-$30; (617) 547-8860.

BROOKLINE MUSIC SCHOOL AND CHORUS perform music by Benjamin Britten, Carlyle Sharpe, and others Sat. at 8 p.m. at All Saints Parish, 1773 Beacon St., Brookline, and Sun. at 3 p.m. in Marsh Chapel, Boston University, 735 Comm. Ave., Boston. Tickets $18, $12 for students, seniors; (617) 731-0731.

COLLEGIUM MUSICUM performs works by Carissimi, Palestrina, and Frescobaldi at 8 p.m. in Towne Gallery, Davis Museum and Cultural Center, Wellesley College, 106 Central St., Wellesley. Free; (781) 283- 2028.

LONGWOOD SYMPHONY ORCHESTRA CONDUCTED BY FRANCISCO NOYA performs Haydn's Concerto for Trumpet and Orchestra, with Martin Baeza, and Rachmaninov's Symphony No. 2 at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $20, $15 for students, seniors; (617) 332-7011.

LONGY SCHOOL OF MUSIC presents 17th-century concerted vocal music at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.

MASTERWORKS CHORALE presents "Sing We Joyous All Together!" Sat. at 7:30 p.m. and Sun. at 4 p.m. at the Sacred Heart Parish, 21 Follen Rd., Lexington. Tickets $15, $5 for children under 12; (781) 235-6210.

NEW PHILHARMONIA ORCHESTRA performs Bernstein's *Serenade*, with violinist Emanuel Borok, Robert DiDomenica's *Dream Journey*, and Brahms's Symphony No. 4 Sat. at 8 p.m. in the Sorenson Center, Babson College, Forest St., Wellesley, and Sun. at 3 p.m. at the First Baptist Church, 848 Beacon St., Newton. Free; (617) 527-9717.

VOX LUCENS performs songs by Lassus, Palestrina, Gallus, and Victoria at 8 p.m. at the Church of St. John the Evangelist, 35 Bowdoin St., Boston. Tickets $10, $8 for students, seniors; (617) 491-7001.

YOUTH PRO MUSICA DORCHESTER CHORUS presents a holiday concert Sat. at 7 p.m. at the Parish of All Saints, 209 Ashmont St., Dorchester, and Mon. at 7 p.m. at the First Unitarian Society, 1326 Washington St., West Newton. Donation requested; (617) 825-0674.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY MAREK JANOWSKI. See listing for Thurs.

HANDEL & HAYDN SOCIETY CONDUCTED BY GRANT LLEWELLYN. See listing for Fri.

VIENNA CHOIR BOYS. See listing for Fri.

SUNDAY 8

BOSTON CECILIA AND ARCADIAN WINDS present "Christmas Jubilations" at 3 p.m. at All Saints Church, 1773 Beacon St., Brookline. Tickets $15-$60; (617) 232-4540.

BOSTON CONSERVATORY CHAMBER PLAYERS perform works by Erwin Schulhoff, Ricardo Lorenz, and Coleridge-Taylor plus Schubert's Piano Quintet in A (*Trout*) at 8:30 p.m. at Boston Conservatory, Seully Hall, 8 the Fenway, Boston. Tickets $12, $5 for students, seniors; (617) 912-9222.

BOSTON RECORDER SOCIETY OPEN READING is at 7 p.m. at the New School of Music, 25 Lowell St., Cambridge. Tickets $10; (617) 669-4292.

BROOKLINE MUSIC SCHOOL FACULTY perform Prokofiev's *Peter and the Wolf* at 1:30 and 3:30 p.m. at the Brookline Music School, 25 Kennard Rd., Brookline. Tickets $10; (617) 277-4593 ext. 231.

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CANTATA SINGERS perform works by Haydn, Mozart, and Beethoven at 3 p.m. at the Longy School of Music, 27 Garden St., Cambridge. Tickets $15, $10 for students, seniors; (617) 267-6502.
CANTILENA performs Gregory Orban's Mass No. 6 plus anthems, motets, and carols at 3 p.m. at the First Parish Unitarian Universalist Church, 630 Mass. Ave., Arlington. Tickets $15, $10 for students, seniors; (617) 718-1573.
CATHEDRAL CHOIR performs Bach's Magnificat at 4 p.m. at the Cathedral Church of St. Paul, 138 Tremont St., Boston. Free; (617) 482-4826 ext. 1103.
EMMANUEL MUSIC ORCHESTRA AND CHORUS CONDUCTED BY CRAIG SMITH performs Bach's Cantata No. 7 (*Christ unser Herr zum Jordan kam*) as part of the Sunday Service at 10 a.m. at Emmanuel Church, 15 Newbury St., Boston. Free; (617) 536-3356.
HARVARD-RADCLIFFE CHORUS performs William Walton's *Belshazzar's Feast* and Gerald Finzi's *In Terra Pax* at 3 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $12-$15, $6-$8 for students, seniors; (617) 496-2222.
KAJI ASO'S ADAPTATION OF MOZART'S *DON GIOVANNI* with narration and shadow puppets is at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $25-$50; (617) 536-2421.
LONGY CHAMBER SINGERS perform Mozart's *Coronation* Mass and music for Hanukkah and Christmas at 7 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.
CHRISTINA DAY MARTINSON AND TAKAE OHNISHI perform works for violin and harpsichord by Bach and Corelli at 2:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Donation requested; (617) 666-8573.
NEW ENGLAND CONSERVATORY YOUTH SYMPHONY performs Mussorgsky-Ravel's *Pictures at an Exhibition*, Bizet's Symphony in C, and Bach's Fugue in G minor (BWV 578) at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $10, $5 for students, seniors; (617) 536-2412.
REBEL BAROQUE ORCHESTRA performs works by Schmelzer, Bruhns, Froberger, Biber, Rosenmüller, and Tunder at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $18, $12 for seniors, $10 for students, $5 for ages 5-17; (617) 566-1401.
TUFTS UNIVERSITY CHORALE performs the Fauré Requiem at 7 p.m. at Cohen Auditorium, Tufts University, 40 Talbot Ave., Medford. Tickets $5; (617) 627-4042.
BROOKLINE MUSIC SCHOOL AND CHORUS See listing for Sat.
HANDEL & HAYDN SOCIETY CONDUCTED BY GRANT LLEWELLYN. See listing for Fri.
MASTERWORKS CHORALE. See listing for Sat.
NEW PHILHARMONIA ORCHESTRA. See listing for Sat.

MONDAY 9

ALEA III performs works by David Cleary, Tamar Muskal, Apostolos Darlas, Yu-Hui Chang, Koray Sazli, and Julian Wachner at 8 p.m. at the Tsai Performance Center, 685 Comm. Ave., Boston. Free; (617) 353-3340.
LONGY CHAMBER-MUSIC ENSEMBLES perform at 7 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.
NEW ENGLAND CONSERVATORY CHAMBER-MUSIC GALA is at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 536-2412.
OPEN SINGING FROM THE SACRED HARP is at 7:45 p.m. at Meeting House, Andover Newton Theological School, 210 Herrick Rd., Newton Centre. Free; (617) 325-4952.
YOUTH PRO MUSICA DORCHESTER CHORUS. See listing for Sat.

TUESDAY 10

BOSTON CONSERVATORY WOMEN'S CHORUS performs works by Gustav Jenner, Brahms, and Matthew Guerrieri at 8 p.m. at Boston Conservatory, Seully Hall, 8 the Fenway, Boston. Tickets $5, free for students, seniors; (617) 912-9222.
BOSTON POPS CONDUCTED BY KEITH LOCKHART performs traditional and contemporary Christmas music Tues. at 7:30 p.m., and Wed.-Thurs. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $21-$99; (617) 266-1492.
BOSTON UNIVERSITY WIND ENSEMBLE performs works by James Barnes, Weber, Clifton Williams, Foss, Rossini, and Philip Sparke at 8 p.m. at the Tsai Performance Center, 685 Comm. Ave., Boston. Free; (617) 353-8724.
STUDENT COMPOSERS SHOWCASE is at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.

WEDNESDAY 11

THOMAS GREGG AND HEINRICH CHRISTENSEN perform music for voice and organ at 12:15 p.m. at the Cathedral Church of St. Paul, 138 Tremont St., Boston. Suggested donation $2; (617) 482-4826 ext. 1103.
KAIROS VOCAL ENSEMBLE presents "A Kairos Christmas" at 7:30 p.m. at the Andover Newton Theological School, 210 Herrick Rd., Newton. Suggested donation $15, $10 for students, seniors; (978) 897-0495.
NEW ENGLAND CONSERVATORY CHORUS AND CHAMBER SINGERS perform Jonathan Dove's *The Passing Year* and Bruckner's Mass in E minor at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.
BOSTON POPS CONDUCTED BY KEITH LOCKHART. See listing for Tues.

THURSDAY 12

BOSTON CONSERVATORY WIND ENSEMBLE performs Stravinsky's Octet for Wind Instruments and Dana Brayton's *Mayan* at 8 p.m. at Boston Conservatory, Seully Hall, 8 the Fenway, Boston. Tickets $5, free for students, seniors; (617) 912-9222.
JUNIOR MASSACHUSETTS YOUTH WIND ENSEMBLE performs works by Holst, Vaughan Williams, and Rossini at 7:30 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.
KALISH-SWENSEN-KATZ TRIO performs a Haydn Piano Trio in A, Dvorák's *Dumky* Trio, and Schubert's Trio in E-flat (D.929) at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.
MIT SYMPHONY ORCHESTRA performs Berlioz's *Roman Carnival* Overture, Ibert's Flute Concerto, with Daniel Stein, and Shostakovich's Symphony No. 5 at 7:15 p.m. at Kresge Auditorium, MIT, 48 Mass. Ave., Cambridge. Tickets $3; (617) 253-2826.
SYNERGY QUINTET performs at 12:30 p.m. at the Federal Reserve Bank, 600 Atlantic Ave., Boston. Free; (617) 973-3453.
WILLIAM LAWES AND LA STRAVAGANZA present an early-music recital at 8 p.m. at Longy School of Music, 27 Garden St., Cambridge. Free; (617) 876-0956 ext. 500.
BOSTON POPS CONDUCTED BY KEITH LOCKHART. See listing for Tues.

dance

PERFORMANCE

THURSDAY 5

BOSTON BALLET performs *The Nutcracker* Thurs.-Fri. at 7:30 p.m., Sat. at 2 and 7:30 p.m., Sun. at 1 and 5:30 p.m., and Tues.-Thurs. at 7:30 p.m. at the Wang Theatre, 270 Tremont St., Boston. Tickets $15-$70; (800) 447-7400.
JOSÉ MATEO'S BALLET THEATRE presents *The Nutcracker* Thurs.-Fri. at 7:30 p.m., Sat. at 2 and 7:30 p.m., and Sun. at 2 p.m. at the Sanctuary Theatre, 400 Harvard St., Cambridge. Tickets $15-$33; (617) 354-7467.
MIT DANCE THEATER ENSEMBLE presents works by Gus Solomons Jr., Thomas DeFrantz, and Ananya Chatterjea Thurs.-Sat. at 8 p.m. at Kresge Theatre, MIT, 48 Mass. Ave., Cambridge. Tickets $4-$6; (617) 253-2877.
YANVALOU DRUMMING & DANCE ENSEMBLE performs at 8 p.m. in Jewett Auditorium, Wellesley College, 106 Central St., Wellesley. Free; (781) 283-2028.

FRIDAY 6

DANCE STRAIGHT UP! is Fri. at 7:30 p.m. and Sat. at 8 p.m. at Blackman Theatre, Northeastern University, 360 Huntington Ave., Boston. Tickets $25; (617) 876-4275.
JEANNETTE NEILL DANCE STUDIO presents "Not the Nutcracker!" Fri. at 8 p.m. and Sat. at 2 and 8 p.m. at the Tsai Performance Center, 685 Comm. Ave., Boston. Tickets $20, $15 for students, seniors; (617) 353-8725.
TUFTS DEPARTMENT OF DANCE presents "Trail: A Contemporary Dance Performance" Fri.-Sat. at 8 p.m. at the Balch Arena Theater, Talbot Ave., Medford. Free; (617) 627-2556.
BOSTON BALLET. See listing for Thurs.
JOSÉ MATEO'S BALLET THEATRE. See listing for Thurs.
MIT DANCE THEATER ENSEMBLE. See listing for Thurs.

SATURDAY 7

BOSTON BALLET. See listing for Thurs.
DANCE STRAIGHT UP! See listing for Fri.
JOSÉ MATEO'S BALLET THEATRE. See listing for Thurs.
MIT DANCE THEATER ENSEMBLE. See listing for Thurs.
JEANNETTE NEILL DANCE STUDIO. See listing for Fri.

SUNDAY 8

BOSTON BALLET. See listing for Thurs.
JOSÉ MATEO'S BALLET THEATRE. See listing for Thurs.

TUESDAY 10

BOSTON BALLET. See listing for Thurs.

WEDNESDAY 11

BOSTON BALLET. See listing for Thurs.

THURSDAY 12

CAITLIN CORBETT DANCE COMPANY presents "Undone" at 8 p.m. at Green Street Studios, 185 Green St., Cambridge. Tickets $15, $12 for students, seniors; (617) 864-3191.
BOSTON BALLET. See listing for previous Thurs.
JOSÉ MATEO'S BALLET THEATRE. See listing for previous Thurs.

PARTICIPATORY

THURSDAY 5

ARGENTINE TANGO DANCE is at 8:15 p.m. at Karoun Restaurant, 839 Washington St., Newton. Tickets $7; (617) 964-3400.
EXPERIENCED INTERNATIONAL FOLK DANCE is at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Tickets $7, $4 for students; (781) 662-7475.
FIESTA FLAMENCA is from 9 p.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10; (617) 513-7001.
FUSION SWING DANCE is from 8:30 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $10; $8 for students; (781) 894-7424.
NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.
SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.
TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8:30 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Varying admission charge; (617) 876-9330.

FRIDAY 6

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.
CHALLENGING CONTRAS AND SQUARES is from 8 to 11 p.m. at Calvary United Methodist Church, 300 Mass. Ave., Arlington. Tickets $6; (781) 662-8967.
DANCE FRIDAY is an open-style dance at 8:30 p.m. at Phillips Congregational Church, 111 Mount Auburn St., Watertown. Tickets $7, $4 for teens; (617) 876-3050.
DANCE OF UNIVERSAL PEACE is from 7:30 to 9:30 p.m. at Cambridge Friends Meeting House, 5 Longfellow Park, Cambridge. Tickets $6-$10; (617) 776-5767.
EL BEMBÉ SALSA AND MERENGUE DANCE is at 9 p.m. at the Jorge Hernández Cultural Center, 85 West Newton St., Boston. Tickets $12; (617) 927-1730.
ENGLISH COUNTRY DANCE is from 7:30 to 9:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $4, $2 for students; (781) 662-6710.
EXPERIENCED CONTRA DANCE is at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7, $4 for students; (781) 662-6710.
EXPERIENCED ENGLISH COUNTRY DANCE is from 8:15 to 11 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $8; (781) 662-6710.
INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $7, $4 for students; (781) 662-7475.
SANGRÍA AND SALSA is at 6 p.m. at Sophia's, 1270 Boylston St., Boston. Tickets $10; (617) 351-7001.
SUPERSHAG DANCE PARTY is from 9 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $12; (781) 894-7424.
TRADITIONAL NEW ENGLAND SQUARE AND CONTRA DANCE with live fiddle and keyboard music and caller Cammy Kaynor is at 8 p.m. at Appalachian Mountain Club Headquarters, 4 Joy St., Boston. Tickets $8; (617) 876-0715.

SATURDAY 7

ARGENTINE TANGO DANCE is from 9:30 p.m. to 1:15 a.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $25; (617) 699-6246.
BALKAN DANCE PARTY with live music by Zdravets is from 8 to 11 p.m. at the Church of Our Saviour, 21 Marathon St., Arlington. Tickets $5; (617) 964-2003.
NEW ENGLAND CONTRAS AND SQUARES COUPLES DANCE is at 8 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7; (617) 547-7781.
RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.
SCANDINAVIAN DANCE is at 8 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $6; (781) 891-3207.

SUNDAY 8

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.
INTERNATIONAL FOLK DANCING is from 7:30 to 11 p.m. with instruction at 7 p.m. in MIT's Lobdell Dining Hall (second floor), 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-3655.
ISRAELI DANCING is at 10:30 a.m. at Temple Israel, 477 Longwood Ave., Boston. Free; (617) 566-3960.
ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets $3, $2 for students; (617) 484-3267.
MAMBO/SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.
SCOTTISH COUNTRY DANCE is at 6:30 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $4; (617) 661-5899.
WEPA SALSA SUNDAY DANCE is from 8 p.m. to midnight at Fred Astaire Dance Studio (fourth floor), 100 Mass. Ave., Boston. Tickets $10; (617) 388-0925.

MONDAY 9

BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Studios, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.
ISRAELI FOLK DANCE is from 8 to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-4282.
NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.
SCOTTISH COUNTRY DANCE is at 9:15 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $6, $3 for students; (617) 661-5899.

TUESDAY 10

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.

Continued on page 16

THE Club @GOOD TIMES
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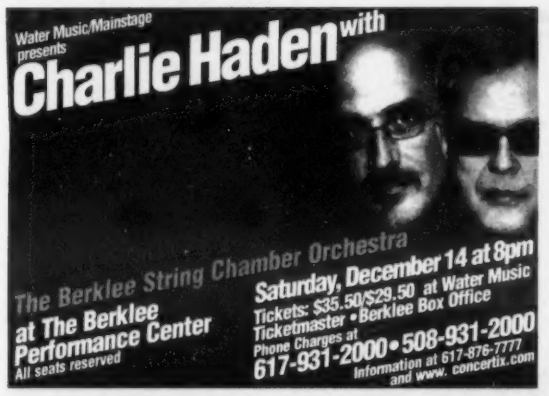


comedy

Continued from page 15

CONTRA DANCE is at 8 p.m. at the MIT Student Center, 84 Mass. Ave., Cambridge. Tickets $5; (617) 253-FOLK.
ENGLISH COUNTRY DANCE is at 7:30 at the First Unitarian Universalist Church, Centre and Eliot Sts., Jamaica Plain. Tickets $5; (781) 891-3296.
FOLK DANCING BY THE FOUNTAIN is from 7 to 9:30 p.m. in Copley Square Park, Clarendon and Boylston Sts., Boston. Free; (781) 662-7475.
TANGO DANCE is at 8:15 p.m. at the Karoun Restaurant, 839 Washington St., Newton. Tickets $7-10, $5-7 for students; (617) 964-3400.

WEDNESDAY 11

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.
ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.
ISRAELI DANCE is at 7:30 p.m. in the Lobby of MIT's Building 13 (second floor), 77 Mass. Ave., Cambridge. Free; (617) 253-3655.
KLEZMER DANCE PARTY is at 8 p.m. at Granoff Family Hillel Center, Tufts University, Packard Ave., 40 Talbot Ave., Medford. Free; (617) 627-4042.
SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10, $2 for lesson; (617) 513-7001.
TANGO DANCE BREAK is from 8:30 to 11:30 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge; lessons available at 7:30 p.m. Tickets $5; (617) 699-6246.

THURSDAY 12

ARGENTINE TANGO DANCE. See listing for previous Thurs.
EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.
NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.
SCOTTISH COUNTRY DANCE. See listing for previous Thurs.
SWING DANCE. See listing for previous Thurs.
TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

events

SATURDAY 7

BOSTON PUBLIC LIBRARY BOOK SALE is from 10 a.m. to 4 p.m. in the Mezzanine Conference Rm., Johnson Building, Boston Public Library, Copley Sq., Boston. Hardcovers $1, paperbacks, $.50; (617) 536-5400, ext. 2341.
HISTORIC FREEDOM TRAIL HOLIDAY STROLL departs at 11 a.m. from the Boston Common Visitor Center, Boston Common, Boston. Tickets $12, $6 for children; (617) 227-8800.
MASALA MELA BOLLYWOOD THEME PARTY is at 6 p.m. at Club Cafe, 209 Columbus Ave., Boston. Tickets $20; (617) 499-9669.
ONE & ONLY BOSTON CHOCOLATE TOUR with stops to sample chocolates at the Top of the Hub Restaurant, the Omni Parker House Hotel, and Le Meridien leaves at noon from the Trolley Stop Store, corner of Boylston and South Charles Sts., Boston. Tickets $50; (617) 269-3626.
TOUCHABLE STORIES: FORT POINT is a multi-media, participatory oral history event at 8 p.m. at 27 Melcher St., South Boston. Tickets $12, $6 for students, seniors; (617) 423-3651.

SUNDAY 8

"LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" perform at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.

MONDAY 9

"WHAT GOES BEST WITH BEER?" with beer and food combination tastings is from 6 to 8 p.m. at the Sam Adams Brewery, 30 Germania St., Jamaica Plain. Tickets $30; (617) 876-0079.

benefits

THURSDAY 5

"PROJECT ADOPT: ADOPT AN AFRICAN AIDS ORPHANAGE" with African dance, drumming, and poetry is at 7 p.m. at the St. Paul AME Church Christian Life Center, 85 Bishop Allen Dr., Cambridge. Suggested donation, $20; (617) 869-3429.
"WINE, DINE & DESIGN" TO BENEFIT THE EVA BROWNMAN BREAST CANCER FUND with celebrity chef cooking presentations, door prizes, wine tastings, and more is Thurs from 9 a.m. to 8 p.m., Fri. from 9 a.m. to 6 p.m., and Sat.-Sun. from 10 a.m. to 5 p.m. at Water & Fire, 38 Crafts St., Newton. (617) 244-7006.

FRIDAY 6

JINGLE MINGLE TO BENEFIT TOYS FOR TOTS is from 8:30 p.m. to 1 a.m. at the Hynes Convention Center, Hall B, 900 Boylston St., Boston. Tickets $55; (617) 439-7700.
"SNOWBALL" TO BENEFIT AREA YOUTH ORGANIZATIONS with music, food, and a live auction is from 9 p.m. to 2 a.m. at Boston Park Plaza Hotel, 64 Arlington St., Boston. Tickets $70; (617) 333-0327.

SATURDAY 7

LONGWOOD SYMPHONY ORCHESTRA PERFORMANCE TO BENEFIT HOSPITALITY HOMES is at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $25; (617) 482-4338.
WINTER BAZAAR TO BENEFIT CULTURAL SURVIVAL with indigenous arts and crafts from around the world, plus food and entertainment is Sat. from 10 a.m. to 8 p.m. and Sun. from 10 a.m. to 6 p.m. at Pound Hall, Harvard Law School, 1563 Mass. Ave., Cambridge.

SUNDAY 8

MOUNTAIN BIKE RIDE TO BENEFIT TOYS FOR TOTS is at 10 a.m. at Houghtons Pond Parking Lot, Hillside St., Milton. Bring one unwrapped toy; (617) 698-1802.
YULETIDE STRIDE 5 MILE ROAD RACE TO BENEFIT AIDS ACTION COMMITTEE is at noon at Charles St., between Boston Common and Public Gardens, Boston. Registration $25; (617) 424-9255.
WINTER BAZAAR TO BENEFIT CULTURAL SURVIVAL. See listing for Sat.

TUESDAY 10

WINTER BEER DINNER TO BENEFIT TOYS FOR TOTS is at 6 p.m. at the Coolidge Corner Clubhouse, 307A-309 Harvard St., Brookline. Tickets $35; (617) 566-4948.

christmas

THURSDAY 5

HOLLY JOLLY HOLIDAY TROLLEY TOUR with holiday decorations, toys, caroling and storytelling departs Thurs.-Sun. at 6, 6:30, and 7 p.m. from the Old Town Trolley Stop, New England Aquarium, Boston. Tickets $25, $12 for children; (617) 269-3626.

FRIDAY 6

SLEIGH BELL FESTIVAL with Christmas trees, a light display, holiday entertainers, and Santa Claus is Fri. from noon to 8:30 p.m., and Sat.-Sun. from 10 a.m. to 5 p.m. at the Hynes Convention Center, Hall B, 900 Boylston St., Boston. Free; (617) 439-7700.
HOLLY JOLLY HOLIDAY TROLLEY TOUR See listing for Thurs.

SATURDAY 7

"A DICKENS CHRISTMAS AT HAMMOND CASTLE" with storytelling, caroling, puppetry, and other Yuletide entertainments is Sat.-Sun. from 10 a.m. to 3 p.m. at Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets $10, $5 for children 3-12; (978) 283-2080.
"A VISIT FROM ST. NICHOLAS" is Sat. from 10 a.m. to 4:30 p.m. and Sun. from 1 to 4:30 p.m. at the Louisa May Alcott Orchard House, 399 Lexington Rd., Concord. Tickets $10, $9 for students, seniors, $7 for children ages 6-17; (978) 369-4118.
CHRISTMAS FAIR with crafts, wreaths, books, a silent auction and more is from 9 a.m. to 3 p.m. at St. James Episcopal Church, 1991 Mass. Ave., Cambridge. Free; (617) 547-4070.
HARD ROCK CAFE BREAKFAST WITH SANTA is at 9 a.m. at the Hard Rock Cafe, 131 Clarendon St., Boston. Tickets $11.95; (617) 424-7623.
MARCHÉ DE NOËL is from 10 a.m. to 7 p.m. at the French Library and Cultural Center, 53 Marlborough St., Boston. Free; (617) 912-0400.
MSPCA HOLIDAY TREE LIGHTING with music, Santa, pets, face painting, and more is from 3 to 5 p.m. at the MSPCA Angell Memorial Hospital, 350 South Huntington Ave., Boston. Free; (617) 541-5075.
SWEDISH YULETIDE with a Swedish market, food, crafts, competitions, and performances is from 10 a.m. to 4 p.m. at the Cyclorama, Boston Center for the Arts, 539 Tremont St., Boston. Tickets $5, $1 for children; (877) 793-2267.
HOLLY JOLLY HOLIDAY TROLLEY TOUR See listing for Thurs.
SLEIGH BELL FESTIVAL. See listing for Fri.

SUNDAY 8

OLD SOUTH CHOIR & OLD SOUTH RINGERS HANDBELL ENSEMBLE performs seasonal carols for Advent and Christmas at 3 p.m. at the Old South Church, 645 Boylston St., Boston. Free; (617) 536-1970.
"A DICKENS CHRISTMAS AT HAMMOND CASTLE." See listing for Sat.
HOLLY JOLLY HOLIDAY TROLLEY TOUR See listing for Thurs.
CHARLESTOWN CHORALE. See listing for Sat.
SLEIGH BELL FESTIVAL. See listing for Fri.

TUESDAY 10

A HANDBELL CHRISTMAS presented by Colette and Russell Camp is at 12:15 p.m. at King's Chapel, corner of School and Tremont Sts., Boston. Suggested donation $2; (617) 227-2155.

THURSDAY 12

"THE CHRISTMAS STORY IN RENAISSANCE ART: THE GENIUS OF ITALY" is a lecture by Gershon Weisenberg at 7 p.m. at the Brighton Branch Library, 40 Academy Hill Rd., Brighton. Free; (617) 782-6032.
HOLLY JOLLY HOLIDAY TROLLEY TOUR See listing for previous Thurs.

gay & lesbian

THURSDAY 5

OVER 30 MULTICULTURAL LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

SATURDAY 7

CLUB HOLLYWOOD GAY & LESBIAN DANCE NIGHT is from 10 p.m. to 2 a.m. at Ekco Lounge, 41 Essex St., Boston. Tickets $8; (617) 338-8283.
FREE GUITAR LESSON is Sat. from 2 to 4 p.m. and Wed. from 6 to 8 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

MONDAY 9

LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.
LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass Ave., 3rd floor, Boston. Free; (617) 266-3349.
SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., third floor, Boston. Free; (617) 266-3349.

WEDNESDAY 11

FREE GUITAR LESSON See listing for Sat.

THURSDAY 12

OVER 30 MULTICULTURAL LESBIAN RAP. See listing for previous Thurs.

readings

THURSDAY 5

LISA LIBERTY BECKER signs her *Net Prospect: The Courting Process of Women's College Basketball* at 7 p.m. at Barnes & Noble, 660 Beacon St., Boston. Free; (617) 236-7421.
ELLEN KUSHNER AND DELIA SHERMAN signs their *The Fall of the Kings* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
HAROLD KUSHNER discusses his *Living a Life that Matters: Resolving the Conflict Between Conscience and Success* at 7:30 p.m. at the Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton. Tickets $10; (617) 558-6442.
CLEA SIMON reads from her *The Feline Mystique* at 7:30 p.m. at Toad Hall Books, 47 Main St., Rockport. Free; (978) 546-7323.

FRIDAY 6

STEVE ALMOND signs his *My Life in Heavy Metal* at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 354-5287.
BROOKLINE POETRY SERIES with Rosanna Warren and Regie Gibson is at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 787-4452.
ATUL GAWANDE signs his *Complications* at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 354-5287.
AL AND TIPPER GORE discuss their *Joined at the Heart: The Transformation of the American Family* at 6 p.m. at Askwith Hall, Longfellow Building, 13 Appian Way, Cambridge. Free; (617) 661-1515.
KARMA KITAJ signs her *Women Who Could...And Did: Lives of 26 Exemplary Artists and Scientists* from 11:30 a.m. to 5:30 p.m. at the Shop at the Union, 356 Boylston St., Boston. Free; (617) 546-5651 ext. 175.
CAMMIE MCGOVERN signs her *The Art of Seeing* at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 354-5287.
CHRISTOPHER RICKS discusses his *Allusion to the Poets* at 3 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.
WRITERS WITH DRINKS with Pagan Kennedy, Rich Mackin, Charles Anders, Sara Seinberg, Connie Wilkins/Sacchi Green, and Alana Devich is at 7 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets $3-$5; (617) 547-0759.

SATURDAY 7

MARJORIE AGOSIN reads from her *The Angel of Memory* at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Tickets $12, $10 for students, seniors; (617) 577-1400.
EPHEN COLTER AND TIM EARLY read from their work at 8 p.m. at the Fine Arts Work Center, 24 Pearl St., Provincetown. Free; (508) 487-9960.
"OPEN MIC AND POETRY SLAM" hosted by Valerie Lawson, Erin Feeney, and Len Germinara is at 7:30 p.m. at Daily Grind Coffeehouse, 23 Central Sq., Bridgewater. Donations; (508) 279-9952.
"POETRY OPEN MIC" with host Deb Priestley is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $3; (617) 354-5287.
STEVEN SCHIRRIPA signs his *A Goomba's Guide to Life* at 3 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.
GLENN STOUT, RICHARD JOHNSON, HOWARD BRYANT, AND CHARLIE PIERCE discuss their *Yankees Century* and *Red Sox Century* at 5 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

SUNDAY 8

GARY BRAVER signs his *Gray Matter* from noon to 4 p.m. at Borders, Cambridgeside Galleria, 1 Cambridgeside Place, Cambridge. Free; (617) 679-0887.
POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., mezzanine floor front, Cambridge. Free; (617) 489-0519.

MONDAY 9

PETER DAVISON signs his *Breathing Room* at 8:15 p.m. at Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $3; (617) 547-6789, ext. 1.
TAMARA KREININ reads from her *Girls Night Out: Celebrating Women's Groups Across America* at 7:30 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.
SUSAN WOOD signs her *Asunder* at 8:15 p.m. at Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $3; (617) 547-6789, ext. 1.

TUESDAY 10

"AGAPE POETRY OPEN MIC" is at 8 p.m. at Community Church of Boston, 565 Boylston St., Boston. $1 donation; (617) 489-0519.
RAY MATERSON reads from his *Sins and Needles* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

WEDNESDAY 11

"BOSTON POETRY SLAM & OPEN MIC" is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets $3; (617) 354-2685.
DEBORAH MEIER discusses her *In Schools We Trust: Creating Communities of Learning in an Era of Testing and Standardization* at 7:30 p.m. at First Parish Church, 3 Church St., Cambridge. Free; (617) 495-2727.
DAVID SIBLEY discusses his *Sibley's Birding Basics* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

THURSDAY 12

BILLY COLLINS reads from his *Nine Horses* at 6 p.m. at Askwith Hall, 13 Appian Way, Cambridge. Free; (617) 661-1515.
CLEA SIMON reads from her *The Feline Mystique* at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free; (617) 499-2000.
TAPESTRY OF VOICES POETRY READING with Lisa Beatman, Elizabeth Doran, Victor Howes, and Peter Lennon is at 6:30 p.m. at Borders, corner of Washington and School Sts., Boston. Free; (617) 557-7188.

talks

THURSDAY 5

"IN THE PALM OF MY HAND: THE HUMAN BODY & ITS RELATIONSHIP TO ART" is a lecture by Babara O'Brien at 7 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Free; (781) 648-6220.

FRIDAY 6

"THE LIFE AND TIMES OF HATSHEPSUT & THUTMOSE III: ART, GENDER, AND POLITICS IN ANCIENT EGYPT" is a lecture by Chahinda Karim at 7 p.m. at the Museum of Science, Science Park, Boston. Free; (617) 589-0419.

SATURDAY 7

"ART AND ARTISTRY OF JERRY PINKNEY" is a lecture by Jerry Pinkney at 2 p.m. at the Rabb Lecture Hall, Boston Public Library, Copley Sq., Boston. Free; (617) 536-5400 ext. 4885.
"HONOR ROLL OF LIBERTY" is a lecture by Dennis Rindone at 2 p.m. at Mt. Auburn Cemetery, 580 Mt. Auburn St., Cambridge. Tickets $8; (617) 547-7105.

SUNDAY 8

"COOKING TRUE TO THE SEASONS" is a lecture by Didi Emmons at 2:45 p.m. at Veggie Planet/Club Passim, 47 Palmer St., Cambridge. Free; (617) 824-4225.

MONDAY 9

"DOCUMENTARY THEATER" is a lecture by Emily Mann at 4 p.m. at Loeb Drama Center, 64 Brattle St., Cambridge. Free; (617) 495-8600.
"THE FREEDOM OF EXPRESSION & THE BOUNDARIES OF ART: RUSSIAN-AMERICAN CONCEPTUAL ART" is a lecture by Svetlana Boym at MIT, Rm. 3-133, 77 Mass. Ave., Cambridge. Free; (617) 253-7791.

TUESDAY 10

"BEFORE THE DELUGE: THE VANISHING WORLD OF THE YANGTZE'S THREE GORGES" is a lecture by Deidre Chetham at 6 p.m. at the First Parish Church, 3 Church St., Cambridge. Free; (617) 730-3900 ext. 21.
"COMBATING AIDS: THE HUMAN RIGHTS PERSPECTIVE" is a discussion with Mary Robinson, Eric Sawyer, Paul Farmer, George Muwanguzi, and Sandra Thurman is at 7 p.m. at the John F. Kennedy Library and Museum, Columbia Pt., Boston. Free; (617) 929-4571.
"THE NATURE OF PLACE IN HUMAN DEVELOPMENT" is a lecture by Felton Earls at noon at the Baker Rm., Agassiz House, 10 Garden St., Cambridge. Free; (617) 495-8140.

WEDNESDAY 11

"RACE & DEMOCRACY" is a lecture by Lani Guinier at 5:30 p.m. at the John F. Kennedy Library and Museum, Columbia Point, Boston. Free; (617) 929-4571.
"TRAVELING THROUGH GREENLAND WITH POLAR ESKIMOS" is a slide lecture by Guenter Wehrmann at 7:30 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

ART LISTINGS

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

OPEN STUDIOS
Art, History, and Architecture in the City is an open gallery and museum night with a "X-Mas Show" theme on Dec. 12 from 5 to 9 p.m. in downtown New Bedford. Free; (508) 264-8859.

NEWBURY STREET BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Fri., 10:30 a.m.-5:30 p.m.; Sat., 10:30 a.m.-5 p.m. Dec. 5-Jan. 11: "Provincetown Painters." Reception Dec. 5, 6-8 p.m.

ALFRED J. WALKER FINE ART (617-247-1319), 158 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m. Permanent collection features American and Continental paintings and drawings of the 19th and 20th centuries. Dec. 5-21: "The Nasons' New England." Reception Dec. 5, 5:30-7:30 p.m.

ALIANZA GALLERY (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 5: "Jerry Berta's Diner Show."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Dec. 7-Jan. 8: "Reed Kay: New Paintings." Reception Dec. 7, 3-5 p.m.

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Dec. 31: "Denise Mickilowski: New Paintings." Reception Dec. 6, 5-7 p.m.

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m. Through Dec. 7: works by Michael Mazur. Through Dec. 21: "AIDS Benefit Exhibition."

BILL'S BAR (617-421-3678), 55 Lansdowne St., Boston. Call for hours. Now on view: "Boston Tattoo Artists: Fat Ram, Kim, and Marcus."

BOSTON ARCHITECTURAL CENTER (617-262-5000), 320 Newbury St., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through Dec. 6: "Alan O'Campbell: Slightly Skewed." Through Jan. 6: "20 Projects/20 Years

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Dec. 21: "Wearable Glass Sculpture." Through Jan. 11: "Contemporary Glass Sculpture from Japan." Reception Dec. 5, 6-8 p.m.

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through Dec. 30: "Treacy Ziegler: Etchings/Collographs." Reception Dec. 6, 5-7 p.m.

CHILDS GALLERY (617-266-1108), 169 Newbury St., Boston. Tues.-Fri., 9 a.m.-6 p.m.; Mon., Sat., 10 a.m.-5 p.m. Through Jan. 4: "We Like It So Much"; "Leo J. Meissner"; "Watercolors of Gertrude Beals Bourne."

DYANSEN GALLERY (617-262-4800), 132A Newbury St., Boston. Tues.-Wed., Sat., 10 a.m.-6 p.m.; Thurs., 10 a.m.-8 p.m.; Fri., Sun., noon-6 p.m. Ongoing: "Modern Masters," works on paper by Picasso, Matisse, and Chagall; "Dyansen Fine Art Auction."

FRENCH LIBRARY AND CULTURAL CENTER (617-266-4351), 53 Marlborough St., Boston. Tues.-Thurs., 10 a.m.-8 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Through Jan. 4: "Claude Guerlin: En tete-a-tete."

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 21: works by Judy Kensley McKie.

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 24: "Paper Prayers: 14"; "Philip Sirois: Paintings."

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through Jan. 31: "Timeless Beauties, 1890-1939."

JUDY ANN GOLDMAN FINE ART (617-424-8468), 14 Newbury St., Boston. Tues.-Fri., 11 a.m.-5 p.m. Through Dec. 21: works by Juliann Cydylo.

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KAJI ASO GALLERY (617-247-1719), 40 St. Stephen St., Boston Tues.-Fri., 1-5 p.m. Through Jan. 16: "Nature and Temptation."

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

KIDDER SMITH GALLERY (617-424-6900), 131 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m., Sun., noon-5 p.m. Through Dec. 8: "Dan Blagg: Urbanscapes."

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noun-5 p.m. Through Jan. 15: "Great Gifts, Small Packages." Reception Dec. 5, 5-7 p.m.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through Dec. 20: "Miranda Thomas: Pottery"; "Lucette White: Paintings."

MILLER BLOCK GALLERY (617-536-4650), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Dec. 21: "Scott Peterman: New Work."

MPG (617-437-1596), 228 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Dec. 8: "Mostly Abstract: Jeremy Hamilton, Clare Asch." Dec. 12-Jan. 5: works by Amy Kaufman and Jane Dahmen. Reception Dec. 12, 6-8 p.m.

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Dec. 7-Jan. 4: "Sam Messer: The Story of My Typewriter"; "Mel Pekarsky: Coming to the Desert." Reception Dec. 7, 3-5 p.m.

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Dec. 5-Jan. 11: "Winter Salon."

RICHARDSON-CLARKE GALLERY (617-266-3321), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 11 a.m.-5 p.m. Through Dec. 14: "New Hampshire Artists: 1830-1940."

ROBERT KLEIN GALLERY (617-267-7997), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Dec. 5-Jan. 31: works by Michael Ronnen Safdie. Reception Dec. 5, 6-8 p.m.

ROLLY-MICHAUX GALLERY (617-536-9898), 290 Dartmouth St., Boston. Tues.-Fri., 11 a.m.-4 p.m.; Sat., 11 a.m.-5:30 p.m. Through Feb. 28: "Braque, Chagall, Sonia Delaunay, Miro, Picasso, and Roualuit."

SOCIETY OF ARTS AND CRAFTS (617-266-1810), 175 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 5: "Our Cups Runneth Over."

ST. GEORGE GALLERY (617-450-0321), 245 Newbury St., Boston. Mon.-Thurs., Sat., 10 a.m.-6 p.m.; Fri., 10 a.m.-7 p.m.; Sun., 1-6 p.m. Through Dec. 31: "Faces and Places."

UPSTAIRS AT JOHNSONS ART GALLERY (617-536-4065), 355 Newbury St., Boston. Mon.-Fri., 8 a.m.-5:30 p.m.; Sat., 8:30 a.m.-1 p.m. Through Dec. 31: "Johnson's Staff Exhibition." Reception Dec. 5, 5-7 p.m.

SOUTH END

ALLSTON SKIRT GALLERY (617-482-3652), 450 Harrison Ave. #303, Boston. Wed.-Sat., 11 a.m.-5 p.m. Dec. 6-28: new work by Tony Gray; "Karolyn Hatton: Wild Thing." Reception Dec. 6, 5:30-7:30 p.m.

ARS LIBRI (617-357-4212), 560 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 11 a.m.-6 p.m. Through Jan. 4: "Recollections: Rose deSmith Greenman and Turid Elgstrom-Lindahl."

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 31: "Preview/Review."

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Wed.-Sun., 1-4 p.m.; Thurs.-Sat., 7-10 p.m.
— Cyclorama. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m. Ongoing: "The Kitchen Project." Through Jan. 1: "Rest Room: Privacy & Consciousness."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 47 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Dec. 6-Jan. 7: "Bert Antonio: Drawings"; "Catherine Carter: Objects"; Hanako Nakazato: Ceramics." Reception Dec. 6, 5:30-8 p.m.

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Wed.-Sat., noon-6 p.m. Through March 1: "Baule Sculpture."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Wed., Fri.-Sat., 11 a.m.-4 p.m. Through Dec. 18: "The Unspoken Word: 2D & 3D works by Walter Kopec."

OHT GALLERY (617-423-1677), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Dec. 21: "12 and Under: Small Works." Reception Dec. 6, 5:30-7:30 p.m.

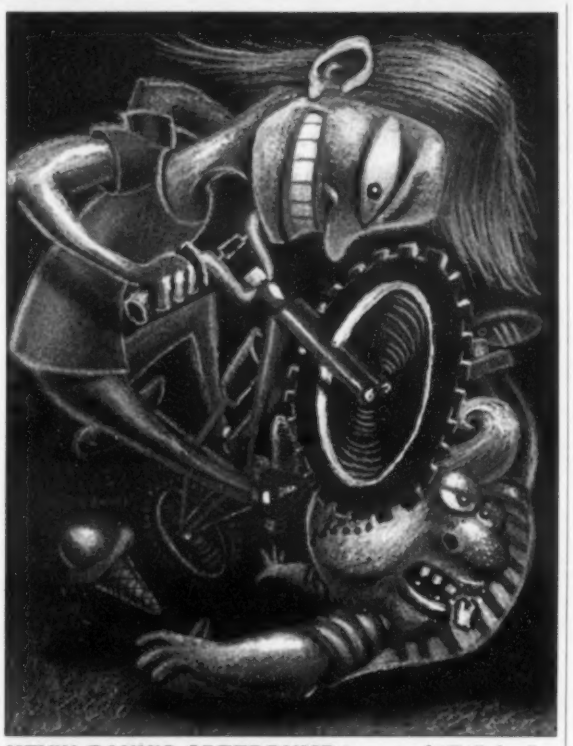
SOUTH END BRANCH LIBRARY (617-536-8241), 685 Tremont St., Boston. Mon., Wed.-Thurs., 10 a.m.-6 p.m.; Tues., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through Dec. 24: "In the Dunes."

DOWNTOWN

ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Quin Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through Dec. 6: "Conversations in the Studio: Paintings by Nadine Zanow and Alfredo Gisholt."

GOETHE-INSTITUT BOSTON (617-262-6050), 170 Beacon St., Boston. Mon.-Thurs., 10 a.m.-6 p.m. Dec. 7-Jan. 30: "Wanda Ries: Constructions and Collages." Reception Dec. 7, 4-6 p.m.



KEVIN BANK'S *SPEEDBUMP* *is part of "TriPolar," a group exhibit with works by Scott Getchell and Mister Reusch at the Zeitgeist Gallery through December 8.*

MARIO DIACONO GALLERY (617-560-1608), 500 Harrison Ave., Boston Tues.-Sat., 11 a.m.-5 p.m. Dec. 6-28: "Lisa Ruyter: The Sun Also Rises." Reception Dec. 6, 5-8 p.m.

ONI GALLERY (617-542-6983), 684 Washington St., Boston. Wed.-Sun., 2-8 p.m. Through Dec. 22: "Justin Lieberman: The Dishwasher's Song."

PARADISE LOUNGE (617-562-8814), 967 Comm. Ave., Boston. Nightly, 5 p.m. to late. Through Dec. 25: "Mikey Welsh: Infections."

OTHER BOSTON NEIGHBORHOODS

ART MARKET GALLERY (617-442-8482), 36 South St., Jamaica Plain. Thurs.-Fri., 4-7 p.m.; Sat.-Sun., noon-6 p.m. Through Dec. 13: works by Cheryl Robinson. Reception Dec. 6, 5-7 p.m.

CHARLESTOWN BRANCH LIBRARY (617-242-1248), 179 Main St., Charlestown. Mon., Thurs., noon-8 p.m.; Tues.-Wed., Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through Dec. 14: "BookPeace: Children of Charlestown."

THE CHELSEA CITY (617-884-9887), 173 Washington Ave., Chelsea. Mon.-Fri., 7 a.m.-noon; Sat., 9 a.m.-2 p.m. Through Dec. 31: "Christine Wendel Farrugia: Waves."

ELIAS FINE ART (617-783-1888), 120 Braintree St., Rear, Allston. Wed.-Sat., noon-5 p.m. Through Dec. 21: "Asphalt."

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Wed.-Sat., noon-5 p.m.; Tues.-Thurs., 6-9 p.m. Through Dec. 22: paintings by John Guthrie.

GALLERY DIABLO (617-445-5538), 1514 Tremont St., Roxbury. Sat.-Sun., noon-5 p.m. Ongoing: Contemporary works from Diablo Glass & Metal Studios. Dec. 7-8: "Holiday Sale."

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through Dec. 14: "Red Heads and Black Shoes: John Kramer and Mark Younkle."

CAMBRIDGE SOMERVILLE WATERTOWN

ADAMS HOUSE ART SPACE 10 Linden St., Cambridge. Mon.-Thurs., 7-9 p.m.; Sat.-Sun., 3-6 p.m. Dec. 6-8: "Exhibitionist." Reception Dec. 6, 6:30-9 p.m.

ART INTERACTIVE (617-498-0100), 130 Bishop Allen Dr., Cambridge. Sat.-Sun., 10 a.m.-5 p.m. Through Jan. 5: "Time Share."

BRICKBOTTOM GALLERY (617-776-3410), 1 Fitchburg St., Somerville. Thurs.-Sat., noon-5 p.m. Through Dec. 7: "Jack McLaughlin Auction Preview."

CAMBRIDGE ART ASSOCIATION Kathryn Schultz Gallery (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 18: "Three Visions of Art."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through Dec. 19: "Dancer's Eye: Joan Green Watercolors."

MARK GALLERY (617-576-6275), 141 Huron Ave., Cambridge. Sat., noon-6 p.m.; Wed.-Fri., call for hours. Through Dec. 23: "The Gift."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through Dec. 31: works by Philip A. Mackenzie and Stefan Barton.

MUDFLAT POTTERY STUDIO (617-628-0589), 149 Broadway, Somerville. Mon.-Fri., 5-9 p.m.; Sat.-Sun., 10 a.m.-6 p.m. Dec. 6-15: "Open Studio and Sale."

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge. Mon.-Sun., noon-6 p.m. Through Dec. 31: "New Location Grand Opening Show." Reception Dec. 7-8, noon-5 p.m.

SACRAMENTO ST. GALLERY (617-349-6287), 20 Sacramento St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through Dec. 20: "Small Works: 59 Artists."

SOPRAFINA (617-498-0999), 99 Beacon St., Somerville. Wed.-Sat., noon-6 p.m.; Sun., 1-5 p.m. Dec. 5-Jan. 12: paintings by Nancy Mitton. Reception Dec. 5, 6-8 p.m.

STEBBINS GALLERY (617-576-0131), 0 Church St., Cambridge. Call for hours. Dec. 7-24: "Holiday Show." Reception December 8, noon-4 p.m.

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through Dec. 31: paintings by Angela Warner. Reception Dec. 8, 7-9 p.m.

UNIVERSITY LUTHERAN CHURCH GALLERY (617-864-9754), 66 Winthrop St., Cambridge. Mon., 5-5:30 p.m.; Tues., 3:30-4 p.m.; Wed., 12:30-1 p.m. Through Jan. 6: "Arlyss Becker: WorldWideWomen."

ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Inman Sq., Cambridge. Wed.-Sun., 1-7 p.m.; Tues., 1-10 p.m. Through Dec. 8: "Mister Reusch, Scott Getchell, Kevin Banks: TriPolar." Reception Dec. 7, 7-10 p.m. Dec. 11-22: "Rarely Captured: The Bread and Puppet Theater." Reception Dec. 11, 6-10 p.m.

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Mon.-Fri., 9 a.m.-4:30 p.m. Through Dec. 22: Crafts Showcase.

KANTAR FINE ARTS (617-332-7495), 382 Kenrick St., Newton. Tues.-Thurs., 11 a.m.-3 p.m. Through Dec. 14: works by Elliott Offner.

NEW ART CENTER IN NEWTON (617-964-3424), 61 Washington Park, Newtonville. Mon.-Fri.; 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 15: "Icons and Altars."

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through Dec. 30: "Yuanan Cheng: Disappeared City: Hutong Impressions."

SUBURBS: SOUTH

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Dec. 31: White, Black & Shades of Gray: National Juried Exhibition."

SUBURBS: NORTH

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Wed.-Sat., noon-5 p.m.; Sun., noon-4 p.m. Through Jan. 5: "Postindustrial II: A Tribute to Lowell and Worcester's Industrial Past."

CHURCHILL GALLERY (978-462-9891), 6 Inn St., Newburyport. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 12:30-5 p.m. Through Dec. 31: "Holiday Gift Show."

ERLICH GALLERY (781-631-1202), 96 Washington St., Marblehead. Tues.-Sat., 10:30 a.m.-5:30 p.m., Sun., noon-5 p.m. Dec. 7-Jan. 30: "Life and Still Life."

ESSEX ART CENTER (508-685-2343), 56 Island St., Lawrence. Tues.-Thurs., 10 a.m.-8 p.m.; Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m. Dec. 6-Jan. 10: "The Midlife Eye." Reception Dec. 6, 5-7 p.m.

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

MINGO GALLERY (978-927-5964), 252 Cabot St., Beverly. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 10 a.m.-4 p.m. Through Dec. 6: works by Anna Haley and John Margolis.

REVOLVING MUSEUM (978-937-2787), 22 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Jan. 1: "Home-Made: Pioneers & Public Art."

SUBURBS: WEST

ARLINGTON CENTER FOR THE ARTS Gibbs Gallery (781-648-6220), 41 Foster St., Arlington. Mon.-Fri., 9 a.m.-6 p.m. Through Jan. 3: "Inch x Inch."

CENTER FOR THE ARTS IN NATICK (508-647-0097), 31 Main St., Natick. Mon.-Sat., noon-6 p.m.; Sun., noon-2 p.m. Through Dec. 30: "Digital Reality: Steve Gildea."

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through Jan. 5: "Holiday Group Show."

CAPE COD

FINE ARTS WORK CENTER (508-487-9960), 24 Pearl St., Provincetown. Mon.-Fri., 10 a.m.-5 p.m. Through Jan. 1: "2002 Visual Arts Fellows Show."

OTISREIN GALLERY (978-356-6088), 7 S. Main St., Ipswich. Thurs.-Mon., 10 a.m.-5 p.m. Through Dec. 31: "Holiday Show."

PROVINCETOWN ART ASSOCIATION AND MUSEUM (508-487-1750), 460 Commercial St., Provincetown. Daily, noon-5 p.m., Fri.-Sat., noon-10 p.m. Suggested donation $5, $2 for seniors. Dec. 6-Feb. 23: "Portraits." Dec. 6-Jan. 12: "Small Works." Dec. 6-Jan. 1: "2002 Visual Arts Fellows." Reception Dec. 6, 6-8 p.m.

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Ongoing: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."

museums

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2, free for children. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "The Metal Art of Anatoli Avetian"; "Armenian Contemporary Art"; "Forgotten Heroes: The Armenian Legion and the Great War."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through Jan. 12: "Gadgets, Gizmos and Games"; "The Inner Eye: Pinhole Photographs by Jesseca Ferguson"; "Rotations: Complex Tools and Inventions."

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m.
— Deferrari Hall (ext. 2336). Through Dec. 29: "The Missing Generation: Orphans and Guardians in Africa."
— McKim Orientation Rm. (ext. 2217). Through Jan. 10: "Bilbao: Transformation of a City."

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $5, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "The Cape Takes Shape"; "What About Whales?"

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $7; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $7, $6 for children 2 to 15 and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOMSci challenge" from 3-5 p.m. on Fri. and 2-4 p.m., Sat.-Sun.,"Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "AIRplay: The Wonders of Wind & the Inflatable Art of Jon Goldman," "Boats Afloat," featuring an 800-gallon Channel tank; "Arthur's World"; characters and settings from the PBS series, "Japanese House," a two-story house from Kyoto; "Bubbles," and "Construction Zone!," a kid-sized indoor Big Dig-inspired construction site. Through June 1: "Alice's Wonderland."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Ongoing: "Cindy Sedlmeyer: This is Not a Cloud." Through May 11: "Rona Pondnick New Work." Through Jan.: "Necee Regis: Flight Patterns." Through Feb. 23: "Painting in Boston: 1950-2000"; "Looking at Ground Zero: Photographs by Kevin Bubriski"; "The Ambient Electron: Abstract Video Art."
— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include David Berry's "Sphere IV."

DREAMS OF FREEDOM (617-338-6022), One Milk St., Boston. Tues.-Sun., 10 a.m.-5 p.m. Admission $7.50, $6.50 for students and seniors, $3.50 for youth 6-18. Multi-media exhibition sub-titled "A Virtual Passport Through Time," featuring "Hub of the Universe," "Voyages," "Passing Through Customs," and "The Immigrant Experience." Through Jan. 12: "Muslim Artists East and West."

ERIC CARLE MUSEUM OF PICTURE BOOK ART (413-658-1100), 125 West Bay Rd., Amherst. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Features picture book art from around the world. Through Jan. 12: "Maurice Sendak: Inside Out." Through Feb.: "The Birth of a Book: Robert Ingpen." Through March 23: "The Colorful World of Eric Carle."

FITCHBURG ART MUSEUM (978-345-4207), Merriam Pkwy., Fitchburg. Tues.-Fri., noon-4 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $3 for seniors, free for students and children. Through Dec. 29: "A Nation Mourns & Artists Respond." Through Jan. 12: "Adams and Porter: On the Road"; "Faces & Places: Works from the Permanent Collection."
— Concerts are free with museum admission. Dec. 8 at 1:30 p.m., Traditional Irish Step Dancers. At 3 p.m., the Hot Fugue Sundae Chorale.

FRANKLIN PARK ZOO (617-541-LION), 1 Franklin Park Rd., Boston. Daily, 10 a.m.-5 p.m. Admission $9.50, $8 for seniors, $5 for ages 2-15, plus $1 for admission to Butterfly Landing. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "Giraffe Savannah"; "Kalahari Kingdom"; "Butterfly Landing"; "Tropical Forest"; "Australian Outback Trail"; and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures.

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $5, $4 for seniors, $2.50 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through Dec. 31: "Alice Swinden Carter: ICA Artist Prize"; "Chen Zhen: Inner Body Landscapes."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Through Jan. 5: "Episodes: Bus Park & Forevermore: Nari Ward."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-929-4500), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through May 15: "On the Brink: John F. Kennedy and the Cuban Missile Crisis."

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ART LISTINGS

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JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Tues., Sat., 10 a.m.-noon. Donation $3. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily, 10 a.m.-6 p.m. Admission $7, $5 for seniors and students. $2 for ages 6-16; free for ages 5 and under. Ongoing: "J.Otto: Year's Supply of Turtle Wax"; "Joseph Beuys: Lightning with Stag in Its Glare"; "Sound Art at MASS MoCA."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m. West Wing only open Thurs.-Fri. after 5 p.m. Admission $15, $13 for seniors and students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m; introductory walk is also offered **Wed.** at 6:15 p.m., **Sat.** at 10:30 a.m. and 1 p.m., and **Sun.** at 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Ongoing: "Earth Transformed: Chinese Ceramics from the MFA"; "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid." Through Jan. 5: "Sargent's Seven Sisters." Through Jan. 12: works by Adam Fuss. Through Feb. 23: "Lens Landscape." Through Spring, 2003: "RSVP: Sarah Sze." Through March 30: "Threads on the Edge: The Daphne Farago Fiber Art Collection."

— Gallery lectures are free with museum admission. **Sat.:** at noon, "John Singer Sargent: Portraits of Society" presented by Heather Cotter. **Sun.:** at 2 p.m., "Clear Vision: The Transformation of the American Landscape," presented by Stephanie Mayer. **Wed.:** at 6 p.m., "John Singer Sargent: Portraits of Society" presented by Heather Cotter.

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $12, $10 for seniors, $9 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection"; "The Computing Revolution." Through Jan 4: "Cosmic Questions." Through March 30: "The Quest for Immortality: Treasures of Ancient Egypt."

— Admission to Omni, laser, and planetarium shows is $8, $6 for ages 3-11 and seniors. Now screening: "Skyfire: Wonders of the Atmosphere" Planetarium show. "Laser Ozzfest Assault," Thurs.-Sat., 915 p.m. "Laser Rush," Thurs., Sun., 8 p.m. "Space Odyssey," Fri.-Sun., 5:30 p.m. "Laser Led Zeppelin," Fri.-Sat., 8 p.m. "Laser Floyd: Dark Side of the Moon," Fri.-Sat., 10:30 p.m. "Laser Electrolyte," Sun., 9:15 p.m. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily.

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way." Through Sept., 2003: "New England Paves the Way."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4, $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts;" "To Build and Sustain: Freemasons in American Community." Through Jan. 5: "Lions & Eagles & Bulls: Early American Tavern & Inn Signs from the Connecticut Historical Society." Through Jan. 19: "Kings, Queens and Statesmen: Autographs from the G. Edward Elwell, Jr., Collection." Through Feb. 23: "Enterprising Women: 250 Years of American Business."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13.50, $11.50 for seniors, $7.50 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 200,000-gallon giant ocean tank, with sharks, moray eels, 600 pound sea turtles, and hundreds of other Caribbean creatures. Pick up a hermit crab or watch vets care for animals in the Aquarium Medical Center.

— Now open: "Living Links: Choices for Survival" with baby sea turtles, poison arrow frogs, and rare tropical fish that shows how people affect aquatic life both postively and negatively around the world. Dec. 7-8: Planet of the Penguins celebration is Sat.-Sun. from 10 a.m. to 4 p.m.

NORMAN ROCKWELL MUSEUM (413-298-4100), Rte. 143, Stockbridge. Daily, 10 a.m.-5 p.m. Admission $10, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through March 2: "Inside Story: The Magazine Illustration of Norman Rockwell." Through Jan. 30: "Norman Rockwell's Art for the Book: Willie was Different." Through Jan 26: "Dancing by the Light of the Moon: The Art of Fred Marcellino."

OLD NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-5 p.m. Tickets $8, $5 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday.

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 9:30 a.m.-5 p.m. Admission $5, $4 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest"; "Behind the Scaffolding"; "If These Walls Could Speak."

OLD STATE HOUSE (617-720-3290), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $5, $4 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Now open: "Where in the World Does Boston Come From?" Ongoing: "A History of Boston through Fire"; "The Boston Massacre: A Sound and Light Show."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $8 for seniors and students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures." Through Feb. 18: "Bohnchang Koo: Masterworks of Contemporary Korean Photography."

— Liberty Street Building. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804).

SOMERVILLE MUSEUM (617-666-9810), 1 Westwood Rd., Somerville. Thurs., 2-7 p.m.; Fri., 2-5 p.m.; Sat., noon-5 p.m. Dec. 8-Jan. 4: "See with Your Eyes, Not with Your Hands (Part II)." Reception Dec. 8, 5-8 p.m.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STERLING AND FRANCINE CLARK ART INSTITUTE (413-458-2303), 225 South St., Williamstown. Museum's collection centers on French Impressionist paintings, including over 30 by Renoir, plus American works by Homer, Sargent, Cassatt, and Remington, as well as extensive collections of prints, drawings, silver, and sculpture. Open daily,, 10 a.m.-5 p.m. Admission $10, free for 18 and under. Through April 27: "Tadao Ando: Architect."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Ongoing: "Wall at WAM: Julian Opie." Through Jan 26: "Mask or Mirror? A Play of Portraits." Through Dec. 22: "Norman Bluhm Drawings." Through Jan 12: "Faculty Exhibition."

photography

BLACK AND WHITE, INC (617-266-2641), 295 Huntington Ave., Suite 205, Boston. Call for hours. Through Dec. 30: "Eva Hidvegi Demjen: Without a Lens."

BOSTON UNIVERSITY Tues.-Sun., noon-5 p.m.; Thurs., noon-8 p.m. Tickets $3; $2 for students and seniors.

— Boston University Art Gallery (617-353-3329), 855 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Jan. 26: "American Perspectives: Photographs from the Polaroid Collection."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through Dec. 20: "Keeping Jazz Alive."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Through Feb. 23: "Looking at Ground Zero: Photographs by Kevin Bubriski."

ECLIPSE GALLERY (617-247-6730), 164 Newbury St. second fl., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through Jan. 4: "Leah Kennedy: Hand Tinted Photography." Reception Dec. 6, 6-8 p.m.

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., noon-5 p.m. Admission $3, $2 for seniors, free for students and children. Through Jan. 12: "Adams and O'Keeffe On the Road: Rare and Previously Unseen Proofs"; "Eliot Porter: Landscapes East and West"; "Faces and Places: Selections from the Permanent Collection."

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Daily, 10 a.m.-5 p.m. Admission $6.50, $5 for seniors and students, free for those under 18. Free admission Sat., 10 a.m.-noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through Feb. 23: "Wolfgang Tillmans: still life."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Jan 19: "Duo: Oliver Jackson/Marty Ehrlich."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $2 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m. Admission $15, $13 for seniors, students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. Through Feb. 23: "Lens Landscape" with photographs by Ansel Adams, Paul Strand, Edward Weston, Burk Uzzle, Hiroshi Sugimoto and others. Through Feb. 2: "The Photography of Charles Sheeler: American Modernist."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through Dec. 30: "Kate Hudec: Shared Code: Zone Plate Pinholes."

PANOPTICON GALLERY (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. Through Dec. 9: "Discoveries: Gilot & Calder: Photographs by Ulrich Mack." Dec. 12-Feb. 15: photographs by Nubar Alexanian. Reception Dec. 12, 6-8 p.m.

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY (617-496-1027), 11 Divinity Ave., Cambridge. Please call for hours. Through March: "Charles Fletcher Lummis: Southwestern Portraits, 1888-1896."

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY (617-353-0700), 602 Comm. Ave., Boston. Tues.-Sun., noon-5 p.m.; Thurs., noon-8 p.m. Tickets $3; $2 for students and seniors. Through Jan. 26: "American Perspectives: Photographs from the Polaroid Collection." Through Jan. 12: "Two Views: Lynne Weinstein and Evie Lovett."

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Call for hours. Through Dec. 31: "Photographic Sculpture by David Stickney." Reception Dec. 8, 7-9 p.m.

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through Dec. 31: "Peter Bates: Signs of Light, Signs of Life."

schools & universities

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through Dec. 22: "John O'Reilly: Assemblies of Magic." Through Dec. 29: "Figure/Space: Selected Works from the Addison." Through Jan. 5: "Trisha Brown: Dance and Art in Dialogue, 1961-2001."

AMHERST COLLEGE Mead Art Museum (413-542-2335), Rtes. 9 & 116, Amherst. Tues.-Sun., 10 a.m.-4:30 p.m.; Thurs., 10 a.m.-9 p.m. The Dickinson Homestead, the birthplace and home of the poet Emily Dickinson for over 40 years, is open for guided tours from March through mid-December. Through Dec. 8: "An American in Europe: From the Collection of Baroness Jeane von Oppenheim." Through Dec. 18: "Assembly/Line: Works by 20th Century Sculptors."

ART INSTITUTE OF BOSTON AT LESLEY UNIVERSITY (617-585-6676), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 15: "WordSpace: Experiments in Visual Language."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.Closed holidays. Through Dec. 8: "Reclaiming a Lost Generation: German Self-Portraits from the Feldberg Collection 1923-1933"; "Cowboys, Indians and the Big Picture."

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

—Commonwealth Avenue Gallery (617-358-0922), 808 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Feb. 2: "Hugh O'Donnell: Paintings and Drawings, 1992-2002."

—Dept. of Special Collections (617-353-3696), 771 Comm. Ave. Mon.-Fri., 9 a.m.-5 p.m. Through May: "The Fairbanks Legacy: The Archives of Douglas Fairbanks, Jr."

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through Dec. 2003: "Loren and Frances Rothschild: William Somerset Maugham Collection."

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Feb. 7: "Flowers for a Revolution: Paintings of Alfredo Gisholt." Reception Dec. 5, 6-8 p.m.

EMERSON COLLEGE (617-824-8540), Little Bldg., 80 Boylston St., Boston. Call for hours. Through Fall, 2002: "Highlights from the Henry Winkler Collection."

FRAMINGHAM STATE COLLEGE Arthur B. Mazmanian Gallery (508-626-4801), 100 State St., Framingham. Mon.-Fri., 10 a.m.-7 p.m. Through Dec. 6: "Student Invitational Exhibit."

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works.

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Jan. 19: "Duo: Oliver Jackson/Marty Ehrlich," presented by Harry Cooper.

— David Rockefeller Center for Latin American Studies (617-495-9702), 61 Kirkland St., Cambridge. Call for hours. Through Jan. 15: "Framing Cuba."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Through Feb. 16: "Lois Orwell, David Smith, and Modern Art." Through March 9: "Prints from the Serenissima: Connoisseurship and the Graphic Arts in 18th Century Venice."

— Gutman Library (617-495-4225), 6 Appian Way. Mon.-Thurs., 9 a.m.-11 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., noon-9 p.m. Through Dec. 14: "Anya Verencmikova: Internal Lanscape: Reflection on Russia"; works by Alicja Lesniewska-Laase. Reception Dec. 7, 5-7 p.m.

— Harvard Design School (617-495-4784), 48 Quincy St., Cambridge. Mon.-Fri., 10 a.m.-8 p.m.; Sat.-Sun., noon-6 p.m. Through Nov. 10: "Six Crates of Architecture: Projects by Atelier Feichang Jianzhu. Through Jan. 12: "Borneo Sporenburg: West 8 Urban Design & Landscape Architecture."

— Houghton Library (617-495-2509), Harvard Yard near Mass. Ave. and Quincy St. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-1 p.m. Dec. 9-March 15: "Borges: The Time Machine"; "Jorge Luis Borges at Houghton Library."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-18, free for ages 2 and under. Free on Sun. from 9 a.m. to noon. The "Ware Collection of Glass Models and Plants" includes more than 3,000 glass flowers. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Ongoing exhibits include "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology. Through Sept. 3: "Hatching the Past: Dinosaur Eggs, Nests and Young."

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Hall of the North American Indian: Change and Continuity"; "Pacific Islands Art and Artifacts"; "Charles Fletcher Lummis: Southwestern Portraits: 1888-1896." Through Dec. 1: "Dia de los Muertos: Day of the Dead." Through Jan. 31: "Embedded Nature: Tapa Cloths from the Pacific Islands." Through March: "Charles Fletcher Lummis: Southwestern Portraits, 1888-1896." Through Feb. 1: "Distinguished Casts: Curating Lost Monuments at the Peabody Museum."

— Tozzer Library, 21 Divinity Ave. Ongoing: "The Raven and the Loon: Inuit Prints and Sculptures from the Chauncey C. Nash Collection."

— Radcliffe Ceramics Studio (617-354-8705), 219 Western Ave., Allston. Thurs., 3-8 p.m.; Fri.-Sun., 10 a.m.-6 p.m. Dec. 12-15: "Holiday Show & Sale."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for seniors and students, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Docent tours Tues.-Fri. at noon. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Also features selections from the Stuart Cary Welch collection of Islamic and Later Indian Art. Through Dec. 15: "The Best Workmanship, the Finest Materials: Prayer Carpets from the Islamic World." Through Jan. 5: "Plum, Orchid, Chrysanthemum, and Bamboo: Botanical Motifs and Symbols in East Asian Painting." Through April 27: "Byzantine Women and Their Worlds."

— Schlesinger Library (617-495-8647), Radcliffe Yard, between Brattle and Garden Sts., Cambridge. Mon.-Fri., 9 a.m.-5 p.m.; Wed till 8 p.m. Through Jan. 17: "People and Places: Paintings, Drawings, and Prints by Suzanne Hodes."

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Sphinx and the Pyramids: 100 Years of American Archaeology at Giza."

PHILLIPS EXETER ACADEMY Lamont Gallery (603-777-3461), Exeter, New Hampshire. Mon.-Tues., Thurs.-Sat., 9 a.m.-5 p.m.; Wed., 9 a.m.-1 p.m. Through Dec. 11: "Faculty Show."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), 621 Huntington Ave., Boston. Mon.-Fri., 10 a.m.-10 p.m.; Sat., 11 a.m.-10 p.m.

— Bakalar Gallery (617-879-7333). Mon.-Fri., 10 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Through Dec. 7: "Anne Wilson: Unfoldings."

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

— Patricia Doran Graduate Gallery, 600 Huntington Ave., Mon.-Sun., 10 a.m.-6 p.m. Through Dec. 16: "Defiled/Defined: New Work by Jessica M. Kaufman and Jenny Brown." Reception Dec. 5, 6-9 p.m.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza." Through May 4: "The Winning Hand: Images from the MIT Radiation Laboratory Negative Collection."

— Hart Nautical Galleries (617-253-5492), 55 Mass Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT."

— Media Test Wall (617-253-4400), Whitaker Bldg. No. 56. Open round the clock. Now on view: "Spinning," videos by Spencer Baker, Marco Brambilla, Rico Gatson, Jeroen Kooijmans, Ursula Scherrer, Michael J. Schumacher, Hiroshi Ono, Hussein Chalyan, Marcus Tomlinson, Koki Tanaka, Magnus Wallin, and Bruce Yonemoto.

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 15: "Carol D. Blackwell: Object Lessons."

— Compton Gallery (617-253-4444), 77 Mass. Ave. Daily, 9 a.m.-5 p.m. Through Jan. 6: "From Page to Stage: A Theatrical Process."

— List Visual Arts Center (617-253-4680), 20 Ames St., Cambridge. Daily, noon-6 p.m. Through Jan. 5: "After the Beginning and Before the End"; "Videos by Latvian Artists."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Thurs., 11 a.m.-7 p.m., Fri., 11 a.m.-5 p.m., Sat., noon-4 p.m. Through Dec. 14: "Christo and Jeanne-Claude." Through Dec. 17: works by Ronnie Wright.

— Cabot Studio Gallery, 301 Cabot St. Studio. Mon.-Fri., 11 a.m.-4 p.m. Through Dec. 13: Senior Thesis Exhibition.

NEWBURY COLLEGE Library (617-730-7070), 129 Fisher Ave., Brookline. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 8 a.m.-5 p.m.; Sat., 9 a.m.-5 p.m.; Sun., 1-9 p.m. Through Dec. 21: "Process of Design."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

REGIS COLLEGE, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m.

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhibits include rare Lindbergh material from 1927 transatlantic flight, US and Boston airmail history, and international airmail including the world's first airmail flight in India in 1911.

— Carney Gallery. Mon.-Fri., 10 a.m.-4 p.m. Through Dec. 22: works by Ann Grady.

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Ongoing: "19th-Century Painting, Sculpture and Decorative Arts"; "Rethinking the Romans: New Views of Ancient Sculpture." Through Dec. 31: "Community Voices: A Celebration Through Jan. 5: "The Written Word: Medieval Prints and Manuscripts." Through Jan. 12: "Crisis Response"; "Post-War, Post-Modernism: Works from the Twentieth-Century Collection." Through Feb. 16: "A Tribute to Miss Lucy III: Kesa from the Aldrich Collection." Dec. 6-March 2: "Tradition and Innovation in Meiji-Period Prints."

SIMMONS COLLEGE Trustman Art Gallery (617-521-2268), 300 The Fenway, Boston. Mon.-Fri., 10 a.m.-4:30 p.m. Through Dec. 13: "Piece by Piece."

SUFFOLK UNIVERSITY New England School of Art & Design Gallery (617-536-0383), 75 Arlington St., Boston. Mon.

DINING GUIDE

The following represent some of Greater Boston's more noteworthy restaurants, some* Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

Boston

ALLSTON/BRIGHTON

CAFÉ BELO, 181 Brighton Ave. (Brooks Plaza), Boston, (617) 783-4658. $4-$10, depending on amount. Cafeterias are popular in Brazil, and so are spit-roasted churrascaria meats. This big, plain room has both: a buffet table of meat-'n'-taro Brazilian faves, and a guy slicing fresh roast pork and linguiça onto your plate. It's all $4.50 per pound. Nothing fancy, but the Brazilian expats and Allston college kids here are getting the best deal in the hemisphere.

CAMINO REAL, 48 Harvard Ave., Allston, (617) 254-5088. $7-$19. Don't let its location on the map confuse you: Colombian food is mountain food, not spicy stuff. It's mostly meat-and-potatoes, and most gringos love it at first bite. At Camino Real, don't miss the soups, the tostones (plantain chips), the empanadas, the chicken a la criolla, or the "rice with shrimp." And bring a serious appetite.

THE ELBOW ROOM, 1430 Comm Ave, Brighton, (617) 738-9990. $6-$15. Everything at the Elbow Room is cheap, large, and good. And some of it is cheap and excellent, like the fried calamari, meatloaf, pan-roasted chicken breast, brownie sundae, and apple crisp. If the neighborhood's many students and young professionals can get along, this is going to be a packed bar with surprisingly effective food.

GRASSHOPPER, 1 North Beacon St., Allston, (617) 254-8883. $7-$12. Vegan dining reaches new heights of elegance and excellence in this Chinese-Vietnamese restaurant entirely without meat stock, fish sauce, oyster sauce, or shrimp paste. Don't miss vegi-"beef" with Chinese broccoli, the vegetarian dumplings, spicy curry lemongrass anything, or the "house nest" of fresh fried taro with five kinds of fake meat and just as many real vegetables.

JASMINE BISTRO, 412 Market St., Brighton, (617) 789-4676. $12-$24. A little Brighton storefront re-creates the high Continental cuisine of an earlier era in charming surroundings; the globe-trotting chef's résumé includes stints in Paris and at Café Budapest, and his tablecloths were made by hand in Baluchistan. The menu rotates creamy, rich classics (stroganoff, tournedos rossini) with more spare Mediterraneana. Nicely priced wine list. Tons of personal attention from the waiters, who are his sons.

PHO QUE HUONG, 122-126 Harvard Ave., Allston, (617) 254-9690. $6-$12. Vietnamese and Chinese, with some promising fusions, Pho Que Huong is one of the nicest, cheapest Asian restaurants in a neighborhood full of just those. Hungry parties may want to order an extra dish or two, especially of the fresh spring rolls, beef with lemongrass, or the seafood medley with vegetables. And keep an eye on the live seafood tanks.

BACK BAY

ABE & LOUIE'S, 793 Boylston St., Boston, (617) 536-6300. $17-$30. At last, a truly Bostonian steakhouse, with the New York trimmings but not too much of the New York baloney. Definitely an older crowd than other restaurants under the same ownership (Charley's Eating and Drinking Saloon; Papa Razzi), and not for blue jeans, but awfully good eating if you love beef, and surround it with crab cakes, smothered onions, creamed spinach, and cheesecake or crème brûlée for dessert.

BARCODE, 955 Boylston St., Boston, (617) 421-1818. $16-$24. A stylish Back Bay watering hole with British Colonial atmospherics and a fusiony menu — assuming you can fight your way through the noisy front bar to get a table.

BOMBOA, 35 Stanhope St., Boston, (617) 236-6363. $19-$28. Stylish, clubby room with zebra-striped upholstery, a kick-ass fish tank, great rum drinks, and the only menu in Boston to fuse French and Brazilian food. Some of the dishes are playful and delicious, like the ceviche appetizer; others miss the mark a bit. The experimentation is great if you've got the budget for it. A $22 prix fixe deal, offered Sun. through Thurs., lets you pick anything off the menu.

CAFÉ LOUIS, 234 Berkeley St., Boston, (617) 266-4680. $18-$35. This tiny, excellent café at the famously exclusive clothing store Louis has bounced back smartly from the loss of star chef Michael Schlow by totally retooling its menu — what was once precise and French is now wood-grilled and Italian. Swanky antipasto, very nice pasta, mind-bending pizza. Special wine dinners, too.

CLIO, 370A Comm Ave (Eliot Hotel), Boston, (617) 536-7200. $24-$36. Chef Ken Oringer is at the top of his game, with a cuisine of focused flavors and sculptural precision: foie gras, intense seared hanger steak, scallops on a pedestal of salt. Maybe the best meal in the city right now. The distinguished, leopard-carpeted dining room couldn't be more different from the Eliot Lounge, which used to occupy this space.

GYUHAMA, 827 Boylston St., Boston, (617) 437-0188. $11-$20. Vies with Ginza for the title of best sushi in the city. The tables, the sushi bar, and the traditional screened-off rooms in the back fill up nightly with earnest sushi fans.

THE JEWEL OF NEWBURY, 254 Newbury St., Boston, (617) 536-5523. $18-$26. Along the souk of Newbury Street, a posh if pricey Moroccan restaurant invites you to slow down over couscous, or fresh seafood soups and stews.

KASHMIR, 279 Newbury St., Boston, (617) 536-1695. $15-$25 (lunch, $4-$6; buffet, $9 weekdays, $12 weekends). An Indian restaurant as beautifully decorated and designed as the fancy Thai restaurants. Plenty of wham in the food, too, from the samosas and humble vegetarian curries up to the tandoori rack of lamb, presented with the chops impaled on swords. As the name suggests, the strengths are tandoori (don't miss the nan) and creamy sauces with real cilantro.

SAFFRON, 279A Newbury St., (617) 536-9766. $15-$29. The first contemporary Indian restaurant in Boston has some impressive moments, especially among the appetizers, where Indian flavors weave in and out of trendy nouvelle presentations to create something totally different and amazing. The "potato and duck bernasi," for instance, is a two-layer soup involving liquefied duck. Entrées are a little flatter, but the menu of traditional Indian dishes is special, if a tad pricey. Stylishly decorated. International crowd.

SONSIE, 327 Newbury St., Boston, (617) 351-2500. $9-$30. Wear your Newbury Street clothes, whatever those might be, to a fun, see-and-be-seen restaurant. Appetizers are often among the best things on the eclectic menu. Excellent bartenders who know how to mix a drink. Superior Sunday brunch and weekday early-morning breakfast crowd.

TAPÉO, 266 Newbury St., (617) 267-4799. Tapas $3-$8 (entrées $14-$22). Evocative Spanish décor in this crowded and loud tapas bar–cum–dining room. Tapas and a terrific list of Spanish wines and sherries are the key, although you shouldn't miss the zarzuela (seafood soup), or the orange-flavored flan.

WISTERIA HOUSE, 204 Newbury St., Boston, (617) 536-8866. $7-$16. Apparently a modest Chinese-American room (plus sidewalk tables) along Newbury Street, Wisteria House has a secret life as a taste of home for Taiwanese students and immigrants. For a taste of Taiwan, don't miss the pipa tofu (fried clouds flavored with shrimp), clams, or squid triple delights with basil, or stewed pig's ear — gelatinous but delicious, no kidding.

BEACON HILL

BEACON HILL BISTRO, 19 Charles St., Boston, (617) 723-1133. $15-$20. A real bistro look and feel, but food good enough for a full-tilt restaurant, especially the gnocchi with cèpes and braised vegetables, and the confit of chicken, and we'd steer you to the blackberry tart. Our look at the other customers suggests the upscale Yankee neighborhood more than the hotel guests. With Torch across the street, Beacon Hill again has a dining-out scene.

THE FEDERALIST, 15 Beacon St. (XV Beacon Hotel), Boston, (617) 670-2515. $22-$44. The Federalist has one of the most expensive menus in town, and justifies that with small, perfect, intensely flavored dishes. Seafood and a chocolate banana pudding most impressed us. Despite the jumbled decor of browns and black with a little red, the food demands that you dress like a Federalist, not a Sandinista.

FIGS, 42 Charles St., Boston, (617) 742-3447. $10-$18. Small, busy branch of Todd English's gourmet-pizza mini-chain. See listing under Charlestown.

LALA ROKH, 97 Mount Vernon St., Boston, (617) 720-5511. $13-$17. Exotic, authentic, romantic, and beautiful, Lala Rokh fulfills, surpasses, and deconstructs our fantasies of ancient Persia all at once. Absolutely don't miss the eggplant appetizer and pilaf entrées. Many unique garnishes and subtle flavors do justice to a rare and classic cuisine.

NO. 9 PARK, 9 Park St., Boston, (617) 742-9991. $27-$36. Chef Barbara Lynch grew up in Southie but cooks like a New Yorker. This spare, stylish bistro on the Common showcases her effusive approach to foresty Continental ingredients like chestnuts, fresh pasta, and foie gras. Pricey, but you can sit at the bar and order Belgian beer and a memorable mushroom flatbread pizza.

TORCH, 26 Charles St., Boston, (617) 723-5939. $17-$26. Shiny and a little affected, but really good food carries the day. The early crowd walks in from Beacon Hill, dressed in the look that launched a thousand catalogues, and then the food makes them happy and talkative and loud. You, too.

CHARLESTOWN

FIGS, 67 Main St., Charlestown, (617) 242-2229. $10-$18. From the people who brought you Olives, an extraordinary pizza parlor. Outstanding thin-crust pizzas lavishly topped with fresh ingredients. Try the bianco (topped with fresh arugula and tomatoes). The tiramisu may be the best in town.

OLIVES, 10 City Square, Charlestown, (617) 242-1999. $15-$29. Fairly expensive, and expect a long wait unless you're a celebrity. But worth every cent and minute. The pan-Mediterranean cuisine here is served with a shot of pure genius, making it one of Boston's best (and most sophisticated) eateries. The dishes — from the classic Olives tart to the "falling chocolate cake" — are so inspired it's hard to believe they're not classics.

CHINATOWN

BIG FISH SEAFOOD, 18-20 Tyler St., Boston, (617) 423-3288. $5-$16. The latest winner in Chinatown's race to live-tank seafood, Big Fish gets clear, bright flavors from shell-on shrimp, whole steamed sea scallops, clams (or eel) in black bean sauce, lobster with ginger and scallion, spicy salted squid (or soft-shell crab), sautéed pea tendrils (or watercress). Find a sympathetic waiter and go deeper into the all-Chinese menu of cold appetizers and stir-fried eel.

BUDDHA'S DELIGHT, 3 Beach St. (second floor), Boston, (617) 451-2395. $4-$8. Chinese and Vietnamese Buddhist-temple cuisine, strictly vegan (except for condensed milk in some drinks) imitations of your favorite shrimp and pork dishes. I've seen better visual work in this tradition, but it didn't taste as good as the best here: spring rolls, summer rolls, nam vang noodle soup, hot-and-sour soup, moo shi, Lake Tung-ting "shrimp," and anything spicy or with lemongrass. Good coffee.

JUMBO SEAFOOD, 7 Hudson St., Boston, (617) 542-2823. $8-$13 (fresh fish priced per pound).

Continued on page 20

ON THE CHEAP

Stars on Huntington

Eat Well for less

SAMANTHA TWARDOWSKI

"Nothing over $6," touts the flyer promoting the refurbished Stars on Huntington. Could it really be true? And is the food good, too?

Once a pricey offspring of the Stars on Hingham Harbor, the new Stars is still a stylish, modern restaurant, bar, and lounge, but now it's also affordable. Snuggle into one of the sensuous magenta-suede built-in sofas. Sink into the shadows in the private room behind the bar for a tête-à-tête with your latest amour. Or perch on a stool at the stainless-steel bar for a bird's-eye view of a game on the four plasma-screen TVs. Even the bathrooms are showy, with trough-like sinks and frosted-glass stalls.

The menu is a combination of the best "stick to your ribs" items, says manager Noria Morales, from the family of Eat Well, Inc. restaurants owned by Ed Kane. Though the menu is short, Stars' cooks "do everything from scratch."

Appetizers range from $2 for French fries to $4 for chicken wings, chicken fingers, and sweet 'n' spicy calamari. The most expensive main courses ($6) are the Southwestern chopped salad and the sweet Italian lasagna, rich with layers of mozzarella, ricotta, and Parmesan cheeses, Roma tomatoes, caramelized onions, and sweet Italian sausage, served with garlic bread. The hot-pressed smoked-turkey sandwich ($5) is a standout — a Vienna roll full of smoked turkey, American cheese, tomatoes, pickles, mustard, and mayo. So is the unusual Baja fish flour-tortilla taco ($5), with batter-fried cod on a bed of chopped lettuce, grilled corn, casa aïoli, and cucumber salsa. Stars also serves daily homemade specials, including soup ($3), sandwich ($5), and a soup-and-half-sandwich combo ($4.50). And don't forget the $4 desserts: New York–style cheesecake or molten chocolate cake with vanilla-bean ice cream. Drinks include nonalcoholic beer ($1.75), beer ($2–$3.25), and a limited wine selection ($4 glass/$15 bottle); a full liquor license is in the works.

This is a hidden gem you can afford regardless of your budget; hang for a few hours or swing through on your way to the symphony, museum, or theater, and enjoy the high-end décor and homemade comfort food at rock-bottom prices.

Stars on Huntington, located at 393 Huntington Street, in Boston, is open Tuesday, Wednesday, and Thursday, from noon to 2 p.m. and 5 to 10 p.m.; on Friday, from noon to 2 p.m. and 5 to 11 p.m.; and on Saturday, from noon to 11 p.m. The bar is open every night until 1 a.m. Call (617) 536-3232.

— Elisabeth Townsend

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DINING GUIDE

Continued from page 19

I've been eating in Chinatown and taking notes about it for about 25 years. Jumbo Seafood is one of the best places I've ever eaten there, which means it is one of the best places I have ever eaten. Even the rice is unusually good, but don't miss pea-pod stems and other green vegetables, live-tank steamed seafood, or Hong Kong–style dishes like calamari with spicy salt.

PEARL VILLA, 25-27 Tyler St., Boston, (617) 338-8770. $5-$20. Superb South Chinese and Malaysian food are the attractions in this small but serious restaurant. Don't miss the Malaea Lobak ("spring-roll platter" is a pale description), live-tank lobster and seafood, beautiful vegetables, and something-fried. Hot pepper is mostly in the red sauce on the side. Refreshing fruit smoothies and cold soups for dessert.

PENANG, 685-681 Washington St., Boston, (617) 451-6372. $5-$17. If you've been hesitating about Malaysian food, hesitate no more. Penang is as much fun as the old Trader Vic's, and has much more interesting food. The sharpest flavors are in the roti canai appetizer, as well as familiar morsels like the Penang popia and chicken satay. Lively entrées are the yam pots (featuring delicious mashed taro root), the "house special" squid or lobster or crabs with a complex sauce, and the fragrant beef rendang.

PHO PASTEUR, 682 Washington St., Boston, (617) 482-7467. $3-$10. Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice" (actually a luscious milkshake), that are both. Small, homey, clean.

TAIWAN CAFÉ, 34 Oxford St., Boston, (617) 426-8181. $5-$19. This Chinatown jewel features home-style cooking you don't usually see on the English-language menu, and doesn't make any of the familiar tourist dishes. It's quite friendly to non-Asian customers who know and appreciate the food. Get to know the sautéed eggplant with basil, or some of the best steamed flounder and sautéed snow-pea tendrils ever.

COPLEY/PRUDENTIAL

AMBROSIA ON HUNTINGTON, 116 Huntington Ave., Boston, (617) 247-2400. $26-$37. In a dramatic and sophisticated setting, dishes strongly influenced by provincial French cuisine are sparked into the sublime by Asian seasonings. An emphasis on native New England game and seafood, as well as wonderfully imaginative desserts. Lively bar scene as the evening progresses.

WHITE STAR TAVERN, 565 Boylston St., Boston, (617) 536-4477. $14-$19. Some excellent bar food and an emerging dinner menu at what intends to be a neighborhood bar in rather non-neighborhood Copley Square. Don't miss the onion rings, pureed soups, St. Louis ribs, and grilled scallops.

DOWNTOWN/WATERFRONT

THE BARKING CRAB, 88 Sleeper St. (Northern Ave. Bridge), Boston, (617) 426-CRAB. $7-$24. A hearty clam shack — actually a lobster tent gone year-round with a crab name. Warm informality blends simple seafood entrées and the odd yuppie treat into things like the "crab burger." The fun is eating like this with a full view of the downtown skyscrapers. Hearty desserts and local microbrews as well. Familiar, yet new.

THE GOOD LIFE, 28 Kingston St. (Downtown Crossing), Boston, (617) 451-2622. $7-$20. A Runyonesque joint that combines a neighborhood feel with downtown flavor. The food is basic — burgers, Buffalo wings, steak — and the bar harks back to a day when men were men and martinis were all eight ounces. Check out the Central Square location as well.

JER-NE, 12 Avery St. (Ritz-Carlton Boston Common), Boston, (617) 574-7176. $23-$32. Not your grandfather's Ritz, not with ultra-modern and experimental Pacific Rim food in a posh but soulless room. Maybe they'll reopen the old Ritz dining room, with its antique menu, and give diners the clearest choice of food versus atmosphere ever? On the opening menu of this restaurant, you should go for the multi-flavored appetizers like the daily bento box or the cakewalk sampler, skip entrées (unless you must have the steamed lobster with aromatic rice), splurge on a bottle of pricey but highly flavored wine, and linger over desserts such as the Macadamia nut financiere (a poached pear with an all-star crust) or anything creamy.

KINGFISH HALL, Faneuil Hall Marketplace South, (617) 523-8862. $17-$26. Todd English, in the midst of a national expansion, returns to Boston in the elaborately-decorated pomp you'd expect of a returning general. This is a frantic, eclectic, two-story seafood theme park with some fabulous appetizers and excellent fish specials cooked on an outré rotating grill. It all feels a little contrived, but English mostly pulls off his trademark high-wire act.

LEGAL SEA FOODS, 255 State St. (Aquarium), Boston, (617) 742-5300. $12-$46 (lunch $7-$17). This Legal Sea Foods has a dual personality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

LOCKE-OBER, 3 Winter Place, Boston, (617) 542-1340. $25-$48. Boston's grand 19th-century dining room, preserved for a century by Yankee stubbornness (thrift had nothing to do with it), and now restored to ancient glory by Lydia Shire, as though to test whether it can be extremely hip to be extremely square. The best food may be the occasional innovation, like scallop tournedos with pea tendrils, though most will want the classics: lobster Savannah, anchovies Winter Place, calves liver and onions, steak tartar, oysters Gino, sweetbreads Eugenie under glass, and — alas — Indian pudding. Dress well and carry a big credit card.

MARGO BISTRO, 185 State St. (Harborside Inn), Boston, (617) 670-2033. $15-$21. This little restaurant in a little hotel takes all the conservative necessities of a hotel dining room and turns them into very satisfying cuisine — not experimental but very successful and balanced, reviving some nice old flavors like puff pastry under the apple tart. Don't miss the beet and orange salad, a wood-grilled lobster that actually tastes good, and the Margo chocolate cake with pistachio ice cream.

NAKED FISH, 16-18 North St. (opposite Quincy Market), Boston, (617) 742-3333. $13-$20. No one's naked here but the grilled fish, and we'd recommend the fish with sauces and flavorings — the fried coconut calamari, the roasted Chilean sea bass, and the Cuban-style side dishes like black beans and rice, pan-fried plantains, mashed-banana sweet potatoes, and mashed potatoes. What, the potatoes aren't Cuban? Get 'em anyway.

RADIUS, 8 High St., Boston, (617) 426-1234. $26-$37. When hot chef Michael Schlow teamed up with hot manager Chris Myers, the partnership was news in itself. It took them a while to get their new place open, but from day one Radius has been the downtown It Restaurant, with a high-powered clientele and prices to match. Schlow's food is sort of New York French: small, precise, and creative. The semicircular room is a bit underdecorated, and the waiters all wear odd Mao jackets, but the capitalist buzz is palpable.

SEL DE LA TERRE, 255 State St. (Aquarium), Boston, (617) 720-1300. $21. A large and stylish Provençal restaurant owned by Frank McClelland, chef of the ultra-high-end L'Espalier. This is more oriented toward a business crowd; Geoff Gardner's menu is a flexible version of prix fixe (all entrées $21, appetizers $8, desserts $7). The country French flavors don't hit the heights, but their consistency puts a lot of bistros to shame.

THE SULTAN'S KITCHEN, 72 Broad St., Boston, (617) 728-2828. $6-$9. One of only a few Turkish restaurants in the city, and the longest-lived, Özcan Ozan's lunchtime joint still feels fresh and novel after almost two decades in business. The atmosphere isn't much — a take-out counter and some upstairs tables — but the skewered meats are electric, and the baba ghanoush is the best we've had in ages. Turkish soda and ayran (yogurt drink) are available for the full-immersion experience.

TODD ENGLISH RUSTIC KITCHEN, 200 Quincy Market, Faneuil Hall, Boston, (617) 523-6334. $9-$25. Intended to be an anthology of Todd English's various restaurants, Rustic Kitchen scores well with the thin-crust flatbreads of Figs, better with early-Olives Italian platters of polenta, and best with roasted choggia beet salad, cowboy steak or ginger-soy short ribs, and the cute Italian cookie plate, with superb decaf. It's Quincy Market, so it's crowded, drafty, loud, and sometimes expensive, but the small plates are filling and the walls are glass — so look sharp.

LES ZYGOMATES, 129 South St., Boston, (617) 542-5108. $13-$24. This bistro with a genuinely French feel has a wine-bar angle (the list of 40-odd wines changes weekly), a jazz angle (nightly live music in one room), and a shamelessly Gallic angle. The menu favors purism over culinary excitement, but the place has a buzz about it nonetheless.

THE FENWAY

EL PELÓN, 92 Peterborough St., Boston, (617) 262-9090. $1.50-$4.50. A tiny taqueria in the West Fenway channels the cheap-'n'-fun spirit of West Coast burrito shops, but fuels it with the inventive energy of a chef who's worked in some of the city's high-end bistro kitchens. It's hard to go wrong here, and at $3 to $5 an item, you might as well try it all. Don't miss this.

LINWOOD GRILL & BARBECUE, 81 Kilmarnock St., Boston, (617) 247-8099. $8-$17. Good barbecue and really good Caribbean-accented specials at this funky New Southern joint annexed to a stalwart dive bar. Spoon-soft lamb "riblets" come with sweet-spicy chutney; the "smoked fish of the day" could make a dinner in itself. Excellent fried things. The barstools are topped with tractor seats.

SOPHIA'S, 1270 Boylston St., Boston, (617) 351-7001. $4-$8 (tapas). A big room with drinks and entertainment (this used to be the nightclub Quest) serving Spanish-style tapas from early evening. Since no one in urban Spain dines until almost midnight, we aren't too surprised that the place is pretty empty until about nine, and we aren't too proud to sneak in for baked avocado and shrimp in garlic sauce.

JAMAICA PLAIN

BUKHARA, 701 Centre St., Jamaica Plain, (617) 522-2195. $5-$18. One of the better Indian restaurants south of the Charles, and certainly the prettiest restaurant in underserved Jamaica Plain, Bukhara delights the neighborhood with excellent tandoori breads and meats, a nicely balanced chicken tikka masala, and a new menu of Southern Indian treats — especially Bombay potatoes and the handsome dosas.

JAKE'S BOSS BBQ, 3492 Washington St., Jamaica Plain, (617) 983-3701. $5-$15. Veteran pitmaster Kenton Jacobs brings Texas smoked barbecue back to the inner city, in a handy location next to Doyle's. Beef brisket and chopped (pork) barbecue best show off the smoker, and don't miss the smoke-enriched collards and cowboy beans.

PERDIX, 597 Centre St., Jamaica Plain, (617) 524-5995. $17-$23. Eight tables, serious food, and it's not especially dark or romantic. Why do we like Perdix? For Tim Partridge's fine hand with seafood specials and grilled meats. For the nifty wine list. For the JP-appropriate informality. For the whole wonderful idea of small, high-quality, modern bistros in the neighborhoods. The perfect third date for a young chef.

WONDER SPICE CAFÉ, 697 Centre St., Jamaica Plain, (617) 522-0200. $8-$12. Although the food is Cambodian, Thai, Japanese, and a little Korean, you want the Cambodian dishes like saiko aing koeung (beef saté), sa-ngao mouen (clear spicy soup), loc lac (beef stir fry), or mango curry de legumes.

KENMORE/BU

AUDUBON CIRCLE, 838 Beacon St., Boston, (617) 421-1910. $7-$13. The second baby from the team behind Cambridge's Miracle of Science is a sleek, no-nonsense, wood-paneled room that produces some of the best grilled food you can get in a bar: moist chicken slices tossed over a salad, an amusing box of Chinese potstickers, seared rare tuna steak, a generous cheeseburger with the most flavorful home fries for miles.

BOSTON BEER WORKS, 61 Brookline Ave., Boston, (617) 536-2337. $7-$17 (lunch $5-$10). One of the city's first brewpubs, this lofty, neo-industrial space across from Fenway Park offers a large and changing selection of beers, from cask-conditioned ales to fruit novelties. Since our review, the menu has been spruced up to include eclectic Americana like mako-shark skewers.

ELEPHANT WALK, 900 Beacon St. (Audubon Circle), Boston, (617) 247-1500. $6-$23. Just a great restaurant, doing everything well. The Cambodian food, like somlah machou and amok de fruits de mer, is a whole level up from any other Southeast Asian restaurant in the area. The French food is no longer just for cowards — it's first-class nouvelle cuisine, with gloriously beautiful and delicious desserts.

IL BICO, 468 Comm Ave, Boston, (617) 375-0699. $8-$25. On a good night, the food at this subterranean trattoria can make you feel like you're in Italy, with deep flavors and expertly cooked pasta and a kind of fresh, unpretentious approach to almost everything. On a bad night, you wait 20 minutes for soup and your salad isn't dressed. A reader said it best: "consistently inconsistent."

NORTH END

BRICCO, 241 Hanover St., Boston, (617) 248-6800. $17-$29 ("tastings" menu around $4/item). A stylish experiment in clean-tasting grilled Italian food — including a tapas-like "tastings" menu. The dishes don't all reach their potential, but the cooking (pork-and-grape skewers, giant seared gnocchi, dressed smelts) has verve to spare. One of the smoothest-looking rooms in the North End. Great wine list.

DOLCE VITA, 221 Hanover St., Boston, (617) 720-0422. $12-$26. Wonderful atmosphere promoted by owner Franco Graceffa, a hearty shoulder-grabber who gets involved all over the dining room. The food has been uneven, but we endorse the rolled eggplant appetizer, shrimp "pesto" on fettuccini, the cheap cappuccino, and excellent gelati. More desserts than most Italian restaurants — hence the name — and the cakes, cannoli, and éclairs are rather good.

MARCUCCIO'S, 125 Salem St., Boston, (617) 723-1807. $9-$17. It's like a Newbury Street bistro with better food. Some of the fancy Italian dishes come with highly flavored colorless sauces as weirdly effective as transparent beer; some are just directly tasty. Be sure to have the antipasti (which lean on fresh grilled vegetables), the veal marsala, and seafood with "tomato-water" sauce. Try to get the chocolate pâté with rosewater, too.

MAURIZIO'S, 364 Hanover St., Boston, (617) 367-1123. $15-$24 (lunch, $7-$12). At street level, this is a spare, crowded trattoria with off-white walls; downstairs, it's roomier and feels warmer, with exposed brick and a wine cellar. The menu is strong on bistro-ized versions of Italian standards; more inventive dishes are hit-or-miss.

IL PANINO, 11 Parmenter St., Boston, (617) 720-1336. $7-$18. Traditional Italian seafood and pasta dishes, nicely prepared and served by a staff that oozes charm. A local favorite, as you can tell from the line outside the door.

PREZZA, 24 Fleet St., Boston, (617) 227-1577. $19-$26. A North End newcomer with something unusual: buzz. Prezza attracts a well-dressed downtown crowd with its sleek bistro feel, 500-bottle wine list, and Anthony Caturano's trans-Mediterranean takes on Italian food. Sculptural desserts — and they're big, like public sculpture.

SAGE, 69 Prince St., Boston, (617) 248-8814. $19-$26. A treasure trove of fine food in a small, understated room. Along with the herb after which the restaurant is named, chef Tony Susi is partial to local ingredients and novel combinations: New England shellfish stew in lemongrass broth, oven-roasted sausage with braised cabbage and soft polenta.

TARANTA, 210 Hanover St., Boston, (617) 720-0052. $18-$27 (lunch, $6-12). Two crowded floors dedicated to the cuisines below the "meridione" across Naples and Sardinia. The chef combines high-cuisine elegance and peasant memories into something entirely personal. Go with it, and order the medieval combinations of sweet and sour, seafood and meat — but don't skip the Easter cheesecake for dessert. (No lunch in wintertime.)

SOUTH END

ADDIS RED SEA, 544 Tremont St., Boston, (617) 426-8727. $6-$9. Perhaps Boston's most exotic dining experience, and certainly one of its most rewarding. Spicy Ethiopian stews arrive on huge sourdough pancakes as patrons sit on stools around woven tables. Be sure to start with a warm dip and the cottage cheese with red-pepper powder. Eating without silverware turns out to be easier than you think.

AQUITAINE, 569 Tremont St., Boston, (617) 424-8577. $16-$26. Seth Woods build on the success of Metropolis Café with this all-French bistro that reminds us how good foie gras and truffles can be. Hanger steak and fries are so deeply flavored with truffle demiglace they seem almost cheap at $22; same for the duck-and-foie-gras ravioli (served only on Mondays). You'll barely recognize the old space of Botolph's on Tremont, now sleek and dark and woody; the crowd is huge and so is the somewhat pricey wine list. Also try the suburban outpost, Aquitaine Bis, in Chestnut Hill.

BETTY'S WOK AND NOODLE DINER, 250 Huntington Ave. (Symphony), Boston, (617) 424-1950. $10-$16. Postmodern permutations of Pan-Asian panoply! Cuban coffee caffeinates crowd! Retro rice bar really . . . doesn't all fit together. But it's lively, and you can eat pretty well if you like spicy, and if you make sure to get the "cool cukes and weed," the "curried rodeo rings," and no more than three choices off the vegetable bar to be stir-fried with either the Asian Pesto or the Madras Curry sauce.

BOB THE CHEF'S, 604 Columbus Ave., Boston, (617) 536-6204. $8-$12. The same mild-mannered soul food in a newly (and handsomely) bistro-ized space makes this a mellow place for an evening out, often with live jazz. Especially recommended: the "glorifried chicken," catfish fingers, crab cakes, and sweet-potato pie.

THE DISH, 253 Shawmut Ave., Boston, (617) 426-7866. $11-$17. Every neighborhood needs a restaurant like this tidy, chic corner bistro. The tables are a little tight, and the food is more modest than what you find on nearby Tremont Street, but then again so are the prices. Think Cajun meat loaf, pork medallions with baked apple, stuffed cubanelle peppers. Think about hanging out at the bar and meeting half of Shawmut Avenue. Just don't think about parking.

FRANKLIN CAFÉ, 278 Shawmut Ave., Boston, (617) 350-0010. $12-$14. A hidden location, a modest sign, and a considerable reputation for simple dishes with a twist of brilliance — and it all works, nightly, for a variety of South Enders and knowing drive-ins. No desserts, which means there's no reason to avoid the "side starch" dishes like garlic mashed potatoes.

HAMERSLEY'S BISTRO, 553 Tremont St., Boston, (617) 423-2700. $23-$34. Casual French-inspired food with a distinctly American and decidedly upscale accent: guests wear ties while the chefs wear baseball caps. Famed for duck confit, wild-mushroom-and-garlic sandwich, and roast chicken with garlic, lemon, and parsley — an olfactory and culinary triumph. One of Boston's best.

LAUREL, 142 Berkeley St., Boston, (617) 424-6711. $10-$25. Physically and culinarily, this is halfway between the innovative South End bistros and luxurious verities of the Ritz/Aujourd'hui/Biba axis.

MASA, 439 Tremont St., Boston, (617) 338-8884. $17-$25. The theme here is upscale Mexican food, but this is really more of a snazzy American bistro with a handful of Southwestern gestures, like blue tortilla strips in the caesar salad. Don't miss the wonderful, not-Mexican-at-all roast salmon. We don't understand why an appetizer of three shrimps costs $13 while a muscovy duck entrée is $19, but both of them taste good, and the airy rancho-ish room is a different feel for Boston.

METROPOLIS CAFÉ, 584 Tremont St., Boston, (617) 247-2931. $16-$23. Wow. In a space that was once an ice-cream parlor, a jewel of a bistro serves consistently on-target dishes that take their inspiration from both the French and Italian traditions. Try the elegant salmon pavé, the astonishingly rich risotto specials, and any of the desserts.

THE RED FEZ, 1222 Washington St., Boston, (617) 338-6060. $15-$18. The revived Red Fez updates the food and ambience of the popular Sound End Middle Eastern restaurant of the '40s-'70s, in a vastly larger and airier room. Old Fezzers will find the baba ganouj still the best around, and the new gentry will feast on grilled shrimp charmoula, muhammara, kefta skewers, and Turkish coffee with the Lebanese cookie plate, or even the entirely un-Lebanese berry martini (a non-alcoholic dessert). You could wear the same clothes you wore on a second date here in 1973, but probably not the same haircut.

ROUGE, 480 Columbus Ave., Boston, (617) 867-0600. $14-$20. Not cheap, but cheaper than its parent, Tremont 647, Rouge is a subtle tribute to New Orleans. Chef Sal Fristensky worked there, but doesn't hammer the traditional dishes, just refers to them in such genial, southern-inflected plates as the poached oysters "coubion," fried green tomatoes, braised veal cheeks (just do it, you won't regret it), knife-and-fork fried chicken, and lemon meringue tart. There's no dress code, but the inside really is like New Orleans, so you could consider a little frippery or Mardi Gras beads.

TREMONT 647, 647 Tremont St., Boston, (617) 266-4600. $15.50-$23 (brunch, $6-$8.50). A well-dressed crowd enjoys beautifully grilled food, clever but not overbearing, in this long and cozy bistro. A duck confit sits atop a sauce of red wine and white raisins; tater tots are infused with truffle oil; the steamed Chilean sea bass comes wrapped in a huge banana leaf. The chef earned his stripes at Cambridge's East Coast Grill, but the feel is pure South End. Also, try the connected Sister Sorel, next door.

TRUC, 560 Tremont St., Boston, (617) 338-8070. $22-$25. A little pricey, but dead-on flavorful versions of French-bistro classics like pork rillettes and trout meunière. A stylish, long South End room with a food-friendly (and very French) wine list.

THEATER DISTRICT

FLEMING'S, 217 Stuart St., Boston, (617) 292-0808. $18-$30. A somewhat less expensive steak house with somewhat more wine, by Peter Fleming of P.F. Chang's. Loved the bread, coffee, and chicken, and adored the oversize wineglasses. Hated the noise.

JACOB WIRTH, 31-37 Stuart St., Boston, (617) 338-8586. $8-$32. The recipe for warm potato salad dates from the 19th century, and how many restaurants can claim that? It's good potato salad, too. Also check out the sausage plates, the wienerschnitzel, and the 18 beers on tap at this cavernous relic of 19th-century German conviviality. Sing-alongs on Friday night.

PIGALLE, 75 Charles St. South, Boston, (617) 423-4944. $19-$29. A country French menu, maybe one Michelin star just off the highway. You'll want to dress up a little, although once the food comes out no one will notice anything else. On the opening menu, leek and goat cheese tart, vichyssoise with oysters, cassoulet, poached cod, Calvados apple tart, and fallen chocolate cake bring an Aquitaine-Hammersley's approach against the big guns of Park Square.

PRAVDA 116, 116 Boylston St., Boston, (617) 482-7799. $18-$26. In the space that used to be the Mercury Bar, the team behind Blue Cat Café and Jillian's have built almost a theme restaurant for the international nightclub set: ritzy dining room, a 100-vodka bar, and a full-fledged disco in back. The big surprise is how good the food is.

TROQUET, 140 Boylston St., Boston, (617) 695-WINE. $19-$35. A very great wine bar, and a sneaky-excellent French dining room. While many before or after theater will only want small plates like the Sea Scallop Brandade, or the cheese plate and some wine, those with a full evening to spend will love the sirloin steak, roast lamb leg, potato gnocchi with wild mushrooms, and the fancy desserts.

Cambridge

CENTRAL SQUARE

CAFÉ BARAKA, 80 1/2 Pearl St. (Cambridgeport), Cambridge, (617) 868-3951. $12-$15. If North African food is the most underexplored Mediterranean cuisine in Boston, this tiny, inviting storefront is the corrective. The "Ultimate Vegetable Platter" is essential; also check out the decent skewered entrées and inspired desserts. Fans twirl overhead; the waitstaff is one guy; the chef pops out to chat.

CENTRAL KITCHEN, 567 Mass Ave, Cambridge, (617) 491-5599. $16-$23. It was only a matter of time before Central Square, land of the dive bar and curry joint, got a hip bistro of its own. This one fits well, with a blue-tile bar, a chalkboard list of excellent bar tapas, and an adept menu of Mediterranean-tinged Americana from chef Gary Strack. Also, check out the fine wine list.

LA GROCERIA, 853 Main St. (off Mass Ave, between Kendall and Central), Cambridge, (617) 497-4214. $10-$18 (lunch, $6-$10). A local favorite serving classic Italian fare in a large, upbeat setting.

RANGZEN, 24 Pearl St., Cambridge, (617) 354-8881. $2.50-$10.25. Third Tibetan restaurant in greater Cambridge, and a great argument for this hearty cuisine. The complimentary fried wafers, like no-spice papadums, are fabulous, and so are all the fried appetizers. Rangzen also does well with soups and meaty entrées, but non-Tibetans may want to hike over to Toscanini's for dessert.

SIDNEY'S GRILLE, 20 Sidney St. (University Park Hotel), Cambridge, (617) 494-0011. $12-$35. You're looking for a place to go with your parents near MIT. This spiffy New American dining room is better than your average hotel restaurant, a lot more stylishly decorated, and not forbiddingly expensive. A hanger steak is $15; the lobster is $30. The people next to you all have notebook computers on their table, but you can't blame the management for that.

ZUZU, 474 Mass Ave, Cambridge, (617) 864-3278, ext. 237. $14-$20. Between the two storefronts of the cheap and reliable old Middle East is a fancy new bistro that takes Lebanese food in Boston to some new levels, especially if you order the grilled kebab tastes, rock shrimp with falafel cakes, the Middle Eastern bouillabaisse, or the lovely crème caramel. For a lighter meal, combine some small plates with one of the salads, and you'll still be able to dance the rest of the night away.

EAST CAMBRIDGE

B-SIDE LOUNGE, 92 Hampshire St., Cambridge, (617) 354-0766. $10-$14. The new owners shined up this former dive bar just enough to make it feel safe for eating. The surprise is how *good* the eating is: really spiffy versions of home-cookin' favorites like fried chicken and an oyster po' boy sandwich. Plus there are quirky touches, like free hard-boiled eggs at the bar.

DESFINA, 202 Third St., Cambridge, (617) 868-9098. $8-$18. Cute Greek corner restaurant in the shadow of the Cambridge courthouse. Inexpensive straight-shot versions of Greek-American classics. Don't miss the electrically garlicky skordalia, or the "saganaki OPA!" — a plate of flaming sheep's-milk cheese.

THE HELMAND, 143 First St., Cambridge, (617) 492-4646. $10-$17. Greater Boston's first Afghan restaurant, and also one of the finest South Asian restaurants we have had. Serves dishes with a seamless style in a beautiful setting with fine service. Vegetarians and meat-eaters will both be giddy with delight.

HARVARD SQUARE

CASABLANCA, 40 Brattle St., Cambridge, (617) 876-0999. $14-$21 (lunch, $7-$9). Chef Ruth-Ann Adams has taken the helm from Ana Sortun, who helped build this Harvard Square institution into an impressive North African–inflected restaurant.

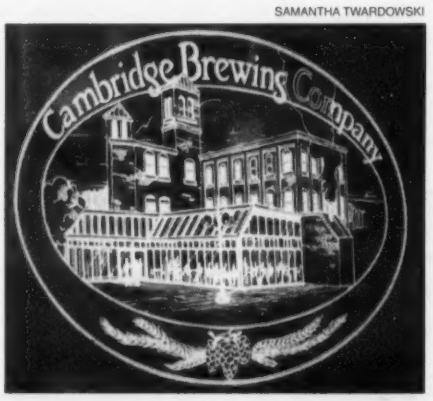
THE HARVEST, 44 Brattle St., Cambridge, (617) 868-2255. $20-$29. Meet the new Harvest, quite different from the old. The new one still focuses on New England foodstuffs, but the cheffery is professional and poised, the flavors intriguingly sour, and the desserts make memories. Menu changes weekly.

SIPPING

Cambridge Brewing Company jazz brunch

Never too early to drink

SAMANTHA TWARDOWSKI



We love a good Sunday brunch. When else is it acceptable, nay customary, to drink champagne at noon? But so often we're disappointed by measly mimosas. Six ounces of orange juice and bubbly can be imbibed in three quick gulps. Why even bother? Leave it to a brewing company to get it right. At Cambridge Brewing Company's Sunday jazz brunch, the mimosas ($5) come in pint glasses. That's 19.2 ounces of fresh-squeezed orange juice and champagne. It's a bright and bubbly, sweet and sparkly way to ease into your Sunday.

And for a slightly darker feel, try the Black Velvet ($5), a pint of equal parts champagne and CBC's own porter. The drink embodies exactly what Sunday brunch should be: the champagne is slightly sweet and festive, while the porter has a relaxed and low-key smoothness. Combine the drinks with executive chef John Palughi's French-toast masterpiece (stuffed with bananas and chocolate or raspberries and cream cheese), or an omelet with your favorite fresh fillings, and you'll experience brunch at its best. Wear your jeans. Enjoy the jazz. Have a mimosa. Have a Black Velvet. Or just have a beer. It is a brewing company, after all.

Cambridge Brewing Company's jazz brunch is held on Sundays, from 11 a.m. to 2 p.m., at 1 Kendall Square, in Cambridge. Call (617) 494-1994.

— Nina MacLaughlin

DINING OUT

Super 88 Market Food Connection

Pretty good Asian fast food in abundance

BY ROBERT NADEAU

(617) 787-2288
1095 Comm Ave, Allston
Open daily, 10:30 a.m.–midnight (stalls open 11 a.m.–10:30 p.m. unless otherwise noted).
Mambo Café and Rickshaw closed Mondays.
Free parking lot
♿ Street-level access

PHOTOS BY SAMANTHA TWARDOWSKI

MAKE THE CONNECTION: *eight stalls and a sit-down restaurant fill an expansive space at the Super 88 Market.*

Boston's newest and largest Asian food court eclipses the varied offerings of the Chinatown Eating Place and the Japanese specialties of the Porter Exchange with eight stalls and a sit-down restaurant appealing to Asian students and youth, as well as immigrant families. Because the food court is part of the Super 88 Market, the stalls should have access to every kind of Asian ingredient. But in fact, the logic of capitalism prevails, meaning that many popular dishes are widely available and seasonal ingredients aren't featured.

Noodle soup is probably the common denominator of Asian fast food, so I tasted it in Japanese, Chinese, Korean, and Vietnamese styles. Since Ajisen, the Japanese-based chain of ramen restaurants, inexplicably omits the popular udon noodles, they are sold with Chinese toppings at Kantin, and in soup by the Korean Misono stall. Since the milk teas with tapioca balls at Lollycup TeaZone are an international fad that has taken this company from Taiwan to more than 1000 outlets in five years, you can find similar drinks with gummy treats at the Vietnamese Sugar Bowl stall and at Tang's sit-down restaurant.

In addition to concentrating on generally available Asian fast foods, the Super 88 food court has some notable gaps. Tsunami, the intended sushi stall, hasn't been open for weeks, and no one else has taken up sushi, even though Misono makes excellent sushi at its West Roxbury restaurant. Although the Luu family, which owns the grocery store, operates such fine restaurants as the three Chau Chows and Eastern Pier, the Luus have apparently decided not to compete against their tenants here. So there are none of the kind of Southern Chinese dim sum and Hong Kong noodle soups you get in Chinatown. (Ironically, one of the first Luu enterprises was the Swatow stand in the Chinatown Eating Place.) The Luus immigrated from Vietnam by way of Malaysia, but there's no Malaysian food, either.

The other and equally solvable problem of the Food Connection is that the converted auto showroom is subject to frequent cold drafts. One door opens to the street, the other to a frigid supermarket entryway, so there's often a cold cross breeze. Even the separate sit-down restaurant, Tang's, is situated near the same two doors and thus subject to the same chill wind every few minutes.

But here's the scorecard, in order of my personal preferences.

Sugar Bowl (617-254-8892; open daily, 10:30 a.m.–midnight; MC, VI). Sugar Bowl has an extensive Vietnamese menu, but the crucial feature is that it has the best noodle soup in the league. Vietnamese pho is intrinsically the best noodle soup, but Sugar Bowl does quite a good job with it, starting with a broth that has an ideal balance of beefy and spicy flavors in which neither dominates. You can pick fillings, but I always have the five-way combination, Pho Dac Biet ($4.25/$5.25/$5.75). Even the smallest size is a daunting bowl filled with noodles and meat, including rare beef round, roast round, roast brisket, feathery tripe, and "tendon." On the day I tried it, the stall may have been out of tripe, since my bowl had two thick slices of tendon, but I was not unhappy about it. The idea of eating gristle turns off many non-Asians, but I have come to love it cooked to a state where it is just slightly chewy, not unlike the tapioca balls in the desserts. The broth is improved with fresh chopped scallions, onion, and cilantro, and you can add bean sprouts and Asian basil. Sugar Bowl loses a few points for a mottled sprig of basil, no chili pepper, and a small cup of hoisin. But generally, this is the dish to have here. Sugar Bowl is located on the inside, away from the tables, so it sometimes looks deserted, but don't pass it by.

TO MARKET, TO MARKET: *the Food Connection at the Super 88 Market brims with Asian cuisine both fast and cheap.*

Lollycup TeaZone (no phone; no credit cards). Lollycup often has a line because the bubble tea served here is a huge fad across Asia, and well-known even in Southern California. You start with green or black iced tea (or a considerable number of fruit flavors), usually add condensed milk, and then choose either large or small tapioca balls. This gets shaken up, sealed with plastic on top, and issued with a large straw so you can suck up the large tapioca balls. (There are some reports of kids shooting the tapioca balls out of the straw, but I have not yet observed this in Allston.) The bubble part is not the head that forms after the shaking, but the tapioca balls. Apparently, "boba" is Taiwanese dialect for "king of the balls." The tapioca balls are dark brown and flavored with tea. Lollycup has dominated this market by arriving first and having the best-textured tapioca balls, the most fruit flavors, and the best tea. Start with milk tea ($2.50) and large tapioca balls ($1.50) for the classic experience. You'll be drinking sweet, milky ice tea and chewing on tea-flavored gum balls. It may have less caffeine than a Coke.

Mambo Café (617-254-0380; closed Mondays; no credit cards). Mambo Café is the odd standout, being under Venezuelan auspices. Its unique status enables it to provide such South American staples as sandwiches, hamburgers, and pizza, but also a variety of ethnic delights. In particular, yearnings for a familiar dessert can be answered here with something like a piece of tres leches cake ($2.75), a rich white cake soaked in three kinds of sweetened cream, or flan ($2.75). I also like the slice of the Spanish potato-omelet tortilla ($2.50). This looks like a wedge of pie, not a flat Mexican tortilla, and tastes like fried potatoes, fried onions, and eggs. For actual Venezuelan food, Mambo has stuffed arepas ($3.75) with your choice of roast pork (the classic), shredded beef (also very good), and chicken and avocado (yes). It also has fruit shakes to compete with the Vietnamese ones at Tang's.

Kantin (617-562-8388; no credit cards). Kantin is a Mandarin-Szechuan restaurant, or perhaps Taiwanese, but what caught my eye was Kun Pao Chicken ($5.25). My first bite took me right back to 1973, because Kantin serves the spiciest Szechuan food I've had in a long time. Its one-red-star rating is any other restaurant's three-chili-silhouettes hot. Whew! This is a dish to clean out the sinuses. It has cubes of tender chicken, water chestnuts, peanuts, carrots, celery, and red and green bell peppers, along with a good heap of aromatic rice. Order two drinks. It might be funny to watch suburban non-Asian teenagers come by and order the General Gau's Chicken, another one-star special.

Misono (no phone; no credit cards). Misono is Japanese and Korean, and I like this one somewhat better than the West Roxbury restaurant, perhaps because I had the broiled-eel rice plate ($7.95), which is like eating a dozen pieces of unagi sushi, plus bean sprouts, a gingery iceberg salad, and some fresh spicy kimchee. It also has fresh Korean pancakes, to which the seafood version ($3.95) adds phony crab to the scallions for something a little lighter and eggier than a scallion pancake. Mixed-

See **DINING OUT,** *page 22*

RIALTO, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5050. $20-$36. Despite the Mediterranean name and format, it is the traditional French food that impresses. Hotel guests give the room an upscale and older crowd, but a less formal tone than you might expect lets everyone enjoy.

WEST SIDE LOUNGE, 1680 Mass Ave, Cambridge, (617) 441-5566. $14-$22. The poshification of the Harvard-Porter neighborhood continues with this little bistro. Quite competent Mediterranean food, light on the meat, and a cozy bar that nicely walks the line between stylish and friendly.

INMAN SQUARE

ARGANA, 1287 Cambridge St., Cambridge, (617) 868-1247. $14-$24. If there are hit songs, maybe there are hit restaurants, and Argana feels like the summer hit of 2002. Exotic Moroccan food and décor mix with Euro-techno sounds to evoke both the ancient world and present moment. Get the mixed appetizer mazza plate, cous cous Argana, anything with lamb, and the mint sorbet for dessert.

EAST COAST GRILL, 1271 Cambridge St., Cambridge, (617) 491-6568. $8-$26. Enlarged and leaning now toward premium fresh seafood, but still the greatest place with the least pretense for barbecue, grilled meat, soulful side dishes, and super-spicy hot dishes, clearly labeled.

MIDWEST GRILL, 1124 Cambridge St., Cambridge, (617) 354-7536. $16.95 (lunch)-$18.95 (dinner). The Brazilian contribution to barbecue is churrasco rodizio, which translates to a lot of meat for less than $20. Roasting spits are brought to your table: pork, beef, chicken, lamb, and more, in endless rotation. Other Brazilian specials are good, too, and the vibe is unfailingly friendly.

OLÉ MEXICAN GRILL, 11 Springfield St., Cambridge, (617) 492-4495. $11-$21. This is about as good as Mexican cooking gets in Boston: the fresh things are fresh, the fried things are crunchy, and the cooking of Oaxaca and Veracruz comes through without a lot of cheesy Texas interference. The vibe is cheerful and lively, probably thanks to the excellent Mexican beer list and totteringly full margaritas.

SWEET CHILI, 1172-1178 Cambridge St., Cambridge, (617) 864-4500. $8-$15. Believe it or not, this is Inman Square's second Thai/Japanese/Korean restaurant with a tropical fish tank in the foyer. Jae's, the original, will probably continue to attract the college crowd, but at the time of our review, Sweet Chili was serving the best sushi we'd ever had in Cambridge. Japanese appetizers are good, too. Ironically, the Thai food at this primarily Thai restaurant is the weakest link.

KENDALL SQUARE/MIT

THE BLUE ROOM, One Kendall Sq., Cambridge, (617) 494-9034. $17-$22. A quietly great Cambridge restaurant, especially for desserts. Owner Steve Johnson respects the space's eclectic heritage of seafood, big flavors, and live fire, but adds a French bistro sub-theme to its post-peasant dishes. Excellent service of wines by the glass and uniquely correct tea service. Fierce Sunday brunch.

MIRACLE OF SCIENCE, 321 Mass Ave, Cambridge, (617) 868-2866. $3-$10. A loud bar full of alternative rock and two-tone music, not too many MIT jokes. But great grilled skewers, each with tortillas and its own lively, creative condiment on the side. Also fabulous burgers with real roast potatoes. Young, cool-looking crowd.

SALTS, 798 Main St., Cambridge, (617) 876-8444. $18-$28. This tiny space has been home to a series of inventive bistros over the years, and the current occupant is charming and consistent. The food is New American with an Eastern European influence; when we visited in the fall, that meant excellent Ukrainian dumplings with a lovely roasted lamb loin.

NORTH CAMBRIDGE

ASPASIA, 377 Walden St., Cambridge, (617) 864-4745. $20-$26. Who says size matters? This tiny room bangs out bistro food that would do a downtown restaurant proud. The mostly Mediterranean flavors are big but not overblown: a sharp, crisp salad of pear and endive leads into a meal of truffled risotto or grilled rack of lamb. Coffee at the end comes in a little French press. Cute.

FRANK'S STEAK HOUSE, 2310 Mass Ave, Cambridge, (617) 661-0666. $8-$19. The oldest steakhouse in Massachusetts, as far as anyone knows. After a period as a blond-wood '70s eatery, this has transformed partway back to the dark red-meat emporium it was when Tip O'Neill hung out here. You can certainly order chicken, but be warned: the motto is "Home of the Boneless Sirloin Sizzling Platter."

PORTER SQUARE

TEMPLE BAR, 1688 Mass Ave, Cambridge, (617) 547-5055. $13-$20. Outrageously popular yupscale bar. Amid oak, leather, and vintage posters, Harvard Law kids and their profs mingle with hip young Cantabrigians and middle-aged bookish types who still populate the neighborhood. The menu has improved significantly with a new chef, and who has turned its focus more to quality rather than quantity. There are inventive dishes to be had, and standouts in the pasta arena.

Brookline

AQUITAINE BIS, 11 Boylston Street (lower Chestnut Hill Mall), Chestnut Hill, (617) 734-8400. $18-$29. Aquitaine at the lower Chestnut Hill Mall has the same format and faves as the popular South End bistro, and will be just as big a hit. If you missed the first 170 years of America's love of French food, you can catch right up with Belgian endive salad, gruyère fart, steak frites, seared duck steak, warm chocolate pud-

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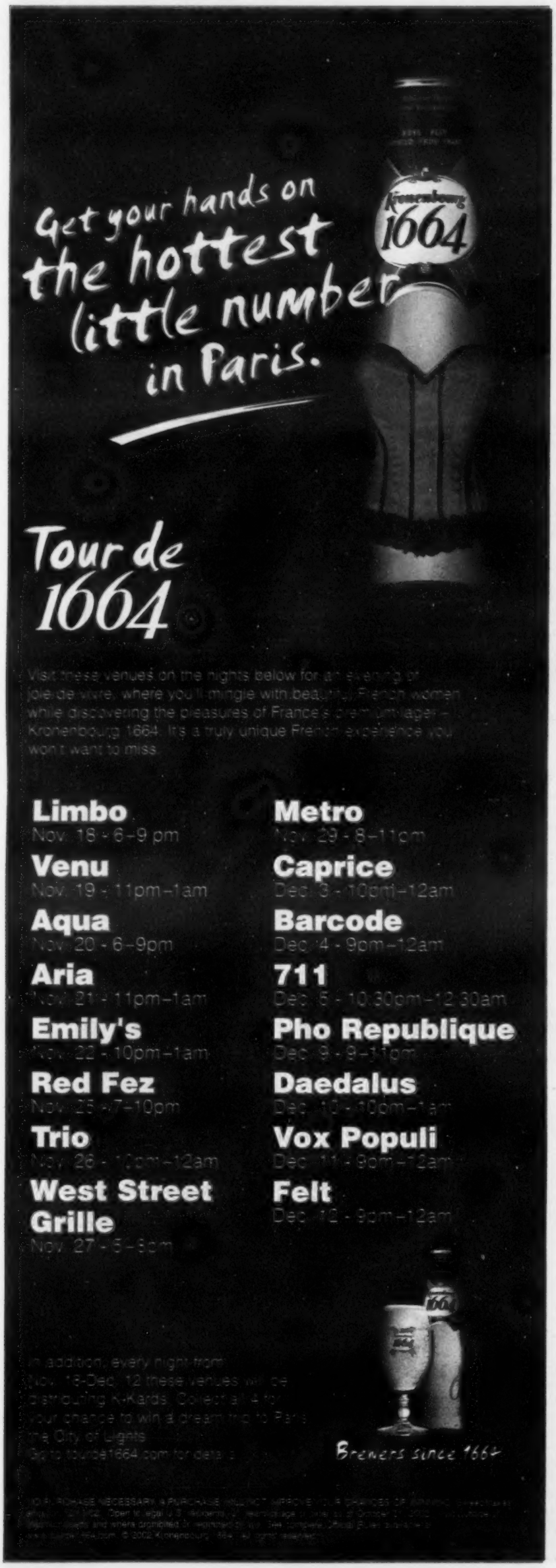
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Barcode
Dec. 4 - 9pm-12am
Aria
Nov. 21 - 11pm-1am
711
Dec. 5 - 10:30pm-12:30am
Emily's
Nov. 22 - 10pm-1am
Pho Republique
Dec. 9 - 9-11pm
Red Fez
Nov. 25 - 7-10pm
Daedalus
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Trio
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DINING OUT

Continued from page 21

seafood rice plate has excellent octopus, squid, a mussel, fish sausage, spinach, and a fried egg — all in a light soy sauce with rice and Japanese pickles. I don't recommend the udon bowls unless you're desperate for those thick rice noodles; the broth is thin (although it grows on you), and the vegetarian version ($5.95) includes two kinds of fish sausage and just a little shredded zucchini, Napa cabbage, lettuce, and mushroom.

Oubon (617-254-9188; MC, VI). Oubon has Thai food, some of it very good, but I found it notably slow. Mixed satay ($5.95) isn't heavily marinated but has some galangal flavor in both the beef and the chicken, with a nice peanut dip and a lively little salad dip. Oubon has a nice version of the sticky rice and mango dessert ($4.95), made with black rice that stews up to a nifty purple mound with a little coconut milk and a sliced-up (but pretty unripe) mango.

Rickshaw (617-787-5700; open 11 a.m.–midnight, closed Mondays; no credit cards). Rickshaw is an Indian stand, with the usual North Indian meat dishes and five or six vegetarian possibilities. The action centers mostly on steam-table specials, available in various combinations. I had a vegetarian combination ($5.95), which brought the best portion of rice in the building, about three lunches' worth of white basmati, a thick curry of chickpeas, potatoes, carrots, and squash, and a looser curry with gluten, peas, and chickpeas. You do want to stop here for mango lassi ($2.50), a refreshing drink, if you have anything spicy.

Ajisen Noodle (617-789-5559; open daily, 10:30 a.m.–11 p.m.; MC, VI). Ajisen Noodle is a Japanese-based chain of ramen shops, sort of Tampopo goes corporate. I had the eponymous Ajisen noodle ($5.50), a soup bowl of good, thin noodles in a milky pork broth, with four nice slices of roast loin, seaweed, half a preserved egg, and a few bean sprouts and scallions. It was good, but Tampopo used more-interesting vegetables.

Tang's Garden (617-787-1818/3888; open daily, 10 a.m.–11 p.m.; no credit cards). Tang's is a sit-down restaurant across the freezing corridor from the mall. The menu is Chinese and Vietnamese, with a nod toward the Vietnamese side. My impression is that Tang's is not taking advantage of the location to grab produce off the shelves of the grocery. Vietnamese spring rolls ($3.95) are the fresh (or summer) rolls, with translucent soft rice skins revealing the fillings of lettuce, noodles, pork, sliced shrimp, and a leaf of Asian basil. Vietnamese deep-fried spring rolls ($3.95) are the thin egg rolls, fried very crunchy, but the filling is uninteresting. Hot and spicy chicken wings ($5.95) aren't too spicy, but they are hard to eat because they aren't chopped into segments. The chicken with noodle soup ($5.50) isn't bad: real chicken broth, lots of stir-fried breast meat, lots of noodles. But it's very simple compared to pho. Ma po tofu plate with pork ($5.95) is spicy, but not with the traditional Szechuan peppercorns. I did like the black mushrooms in this sauce. ■

Robert Nadeau can be reached at RobtNadeau@aol.com.

DINING GUIDE

Continued from page 21

ding cake, chocolate mousse, and caramelized bread pudding. Dress up a little — it's a French restaurant.

CHINATOWN SEAFOOD RESTAURANT, 1306 Beacon St. (Coolidge Corner), Brookline, (617) 232-9580 and (617) 739-2577. $7-$29. Yup, dam close to Hong Kong seafood in landlocked Brookline. The former Noble House has linen tablecloths and an intriguing wine list, but don't be afraid to get down with a whole steamed fish, lobster, or crab with ginger and scallion, or the surprisingly well-executed "five delights in nest." On the turf side, a handy Peking duck, stir-fried pea stems two ways, and good chow foon plates.

FUGAKYU, 1280 Beacon St. (Coolidge Corner), Brookline, (617) 734-1268. $15-$40. Large, beautiful restaurant serving many kinds of Japanese food at a high level, not just sushi, although the sushi and sashimi are very good. And the sushi bar circled by a ring of moving wooden ships is a conversation piece. Some highlights were the caterpillar maki, sashimi, tempura, and the really delicious tempura (fried) ice cream.

GINZA, 1002 Beacon St. (Audubon Circle), Brookline, (617) 566-9688. $11-$44. Arguably the best sushi bar in Boston, certainly one of the most avant-garde, yet well-grounded in tradition, as evidenced by the more than 20 brands of sake, the wide range of cooked appetizers, and the solid tempura and teriyaki. Somewhat random service won't bother those who come in expecting to share tastes.

JAE'S GRILL, 1223 Beacon St., Brookline, (617) 739-0000. $9-$20. For those familiar with Jae's hip, inexpensive Asian-fusion menus, it may seem like he has taken over a steakhouse and doesn't want to offend the old clientele. The good news is you can get Jae's flavors in the appetizers, and your elderly aunt from Peoria can order off the entrée list. Also a swell raw bar/wine bar. Now serving sushi.

TABERNA DE HARO, 999 Beacon St., Brookline, (617) 277-8272. $10-$15 (tapas cost less). The most modern Spanish tapas place in the city may also be the most authentic: there really are no dinners per se, and the food is tuned salty and small to complement the dry sherries of Spain. A great evening if you like this kind of eating, and better if you connect early and often with the grilled asparagus, white anchovies, pollo en pepitoria, shrimp in garlic oil, or the cheese platter.

WASHINGTON SQUARE TAVERN, 914 Washington St. (Washington Square), Brookline, (617) 232-8989. $10-$18. Loud and dark, with very effective food either with or without beer and wine. Don't miss anything roasted, nor the pilaf-type dishes. There are no desserts, but there's a bakery across the street.

ZAFTIGS, 335 Harvard St. (Coolidge Corner), Brookline, (617) 975-0075. $7-$13. Despite the name, a very un-nostalgic, postmodern kind of delicatessen with generally excellent food and very reasonable desserts. Un-nostalgic means low-fat pastrami, chicken soup, and such, but also glorious corned beef, whitefish salad not to have to die for, and house-baked desserts. Breakfast is served all day.

Newton

BAKER'S BEST, 27 Lincoln St. (Newton Highlands), (617) 332-4588. $12-$24. The wildly popular caterer and lunch spot has added a five-night bistro, and this is good news for palate and wallet. Daily fish and pasta specials have been superior, with crab cakes and a "signature" meatloaf every night. Excellent coffees and deli-style desserts.

THE CHEESECAKE FACTORY, 300 Boylston St. (Atrium Mall), Newton, (617) 964-3001. $9-$25. The Chestnut Hill Atrium Mall's version of a 34-unit nationwide chain, the Cheesecake Factory brings a bit of Beverly Hills Egypto-deco to what is really an updated Jack and Marion's, a giant deli. Everything imaginable is on the menu in portions you'll have to take home, so one strategy might be to have a big appetizer like the Vietnamese summer rolls and split something like a Kahlúa-almond-fudge cheesecake.

CHUNG SHIN YUAN, 183 California St., Newton, (617) 964-0111. $8-$14 (brunch). Weekdays, this is another run-of-the-mill Mandarin/Szechuan restaurant. But the Taiwanese brunch here on Saturdays and Sundays is Newton's best-kept secret. Line up by 11:15 for the 11:30 opening and enjoy jellyfish salad (better than it sounds), steamed pork dumplings, and fried bread dipped in a bowl of sweet soy milk.

JAMJULI, 1203 Walnut St. (Newton Highlands), (617) 965-5655. $7-$15. Beautiful and innovative Thai restaurant, despite its suburban location just off Route 9. Dress casually but dine like an emperor. The hot curries are good, and so are the bland dishes, but the musts are soups, mee grob, and the "Superior Duck" (it is!).

KOUZINA, 1649 Beacon St. (Waban), (617) 558-7677. $10-$22. Is it a bistro? Is it a family restaurant? What is a trained chef doing with Greek dishes out in Waban? Well, making some neat dinners where the kids can have a pizza or pasta entrée and the gourmets can bliss out on codfish cakes, porterhouse lamb chops, seafood cannelloni, a great bread pudding, and chocolate pot de crème to end 'em all.

LUMIÈRE, 1293 Washington St. (West Newton), (617) 244-9199. $23-$32. For something described as a bistro, Lumière looks and sounds the part, but aspires to finer food and prices. So we see pretty well-dressed people eating pretty posh food — soups and seared sea scallops were some early winners — and feeling rather Parisian. Although you find it across from the West Newton Cinema, a meal at Lumière is so far too serious to add to an evening of film-going. Closed until evening.

Somerville

DALÍ, 415 Washington St., Somerville, (617) 661-3254. $18-$24 (entrées); $3.50-$7.50 (tapas). A rare (and crowded) outpost for Spanish-from-Spain cooking. Tapas capture the tone and savor of the original, from slices of potato omelet and fresh anchovy fillets to garlicky potato salad and sautéed portobello mushrooms. Starting at $3.50 a pop, you can afford to experiment.

DIVA, 246 Elm St. (Davis Square), Somerville, (617) 629-4963. $11-$15. It's flashy, it's pricey, and it's the only Indian food in Davis Square. The high points are the tasty grilled specials and the best lassi we've ever had, but otherwise this new restaurant from the owners of Kashmir is more good than exceptional — and plagued, at least initially, with service problems. Still, a great interior counts for something, as does sidewalk seating in summertime.

EAST ASIA, 868 Broadway (Powderhouse Square), Somerville, (617) 666-8282. $7-$11. A tiny, out-of-the-way place with great, great Asian food. The menu is North Chinese and Thai, but the keynote is loving treatment of basic ingredients in dishes like chili eggplant, King's tofu, peninsula or mango chicken, and spicy squid.

EVOO, 118 Beacon St., Somerville, (617) 661-3866. $15-$26. Chef Peter McCarthy, late of the Bostonian Hotel, boldly opens Somerville's most expensive restaurant and the foodie stampede begins. When he's on, he's on: lobster-pumpkin bisque, tea-smoked, mint-cured lamb rack, and grilled Maine salmon fillet all show spark and substance. But the fast-and-loose approach to ethnic idioms means the food isn't always as consistent as the sculptural presentation would have you believe.

HOUSE OF TIBET KITCHEN, 235 Holland St. (Teele Square), Somerville, (617) 629-7567. $6-$9. The first Tibetan restaurant in New England, and something of a one-room cultural exhibit with background music, rugs on every chair and bench, and a potted history of Tibet on the menu. Next door is a Tibetan Buddhist resource center and gift shop, but first relax with some buttered tea and really excellent momo, the Tibetan answer to Peking ravioli.

PALENQUE, 300 Beacon St., Somerville, (617) 491-1004. $10-$15. This great little mole-in-the-wall proves to New Englanders that classic Mexican cooking can be tangy and complex instead of just hot. Try the carnitas (pork tips in an unsweetened chocolate-orange sauce) or anything with the cilantro-heavy salsa verde. Bring your own beer.

REDBONES, 55 Chester St. (Davis Square), Somerville, (617) 628-2200. $6-$15 (lunch, $4-$7; all-you-can-eat ribs and chicken, $7-$9). Big food for big guys. Loud and bright and legendary for barbecued, grilled, and smoked things, hoofed or otherwise. The Arkansas ribs are phenomenal; so are the Buffalo shrimp. Try the corn pudding to start. The wait is long but worth it. Cash and checks only.

VINNY'S AT NIGHT, 76 Broadway (Sullivan Square), Somerville, (617) 628-1921. $10-$20. Behind a convenience store called Vinny's Superette lurks this den of pure East Somerville underworld cool. Great chops and profuse pasta served on red-and-white-check tablecloths, and more antipasti than you can shake a stick at. Try the amazing pork chop in vinegar-pepper sauce.

Out of Town

BLUE GINGER, 583 Washington St., Wellesley, (781) 283-5790. $19-$28. Ming Tsai's celebrity hasn't ruined Blue Ginger, just made it a little harder to get in. The real mark of class is superior service that makes everyone comfortable and confident with the unfamiliar menu. Once you're in, stick with the signature Asian-fusion dishes like the foie gras shumai and the spectacular Chilean sea bass, since some of the experiments are over-cheffed. Save room for superior desserts.

CAMPANIA, 504 Main St., Waltham, (781) 894-4280. $18-$35. Remember how much fun Italian restaurants used to be, before the experts ruined them? Campania, named for the province around Naples, is all that — with better desserts. It does get expensive, but you won't be disappointed by the excellent wood-grilled and roasted meats, seafood specials and pasta dishes, and anything creamy or chocolate or both. Old-style jumbled décor and hearty volume.

CARAMBOLA, 663 Main St., Waltham, (781) 899-2244. $7-$20 (lunch, $5-$8). Rather posh, rather refined, completely delicious version of Cambodian home-style cooking as it might have been in an affluent home. The Perry family of Elephant Walk fame have focused on this purely Cambodian (except well-selected wines and desserts) restaurant worth a trip to Waltham from anywhere east of Phnom Penh. Order from each of five categories, but don't miss the spring rolls and the carambola salad among the grilled delights and light curries.

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Dining Highlights

Taste of India

Taste of India began when a successful real estate developer collaborated with a professional restaurateur, to open Taste of India in December of 2000.

Over time they realized that by limiting their menu to merely Indian food, they were neglecting an opportunity to provide a much more satisfying experience. Although selections from India were the foundation of their menu, they began adding new dishes from other parts of the region such as Bangladesh and Pakistan. Eventually they decided that the name "Taste of India" no longer completely described the restaurant.

There was something missing. A word that could summarize the range of South Asian traditions, both old and new, that the owners were drawing on. That word was "shanti": [fr. Sanskrit] Peace. And so Taste of India became Shanti: Taste of India. Shanti offers a unique blend of cuisines that makes it different than any other restaurant. We change our buffet on a daily basis to offer different beef, goat, lamb, chicken and vegetarian dishes and serve them freshly prepared every 15 minutes. But beyond enjoying a unique blend of cuisines, eating at Shanti is also an opportunity to learn about a region that is largely unknown to the rest of the world. Come visit us today in Boston or Dorchester. We look forward to meeting you!

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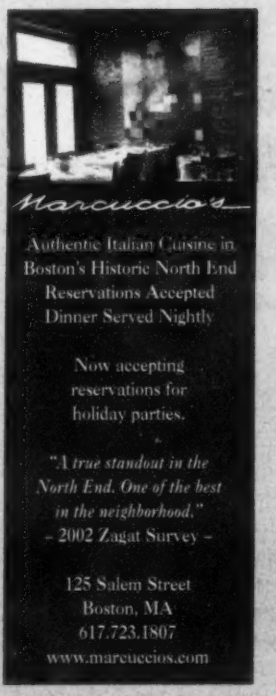
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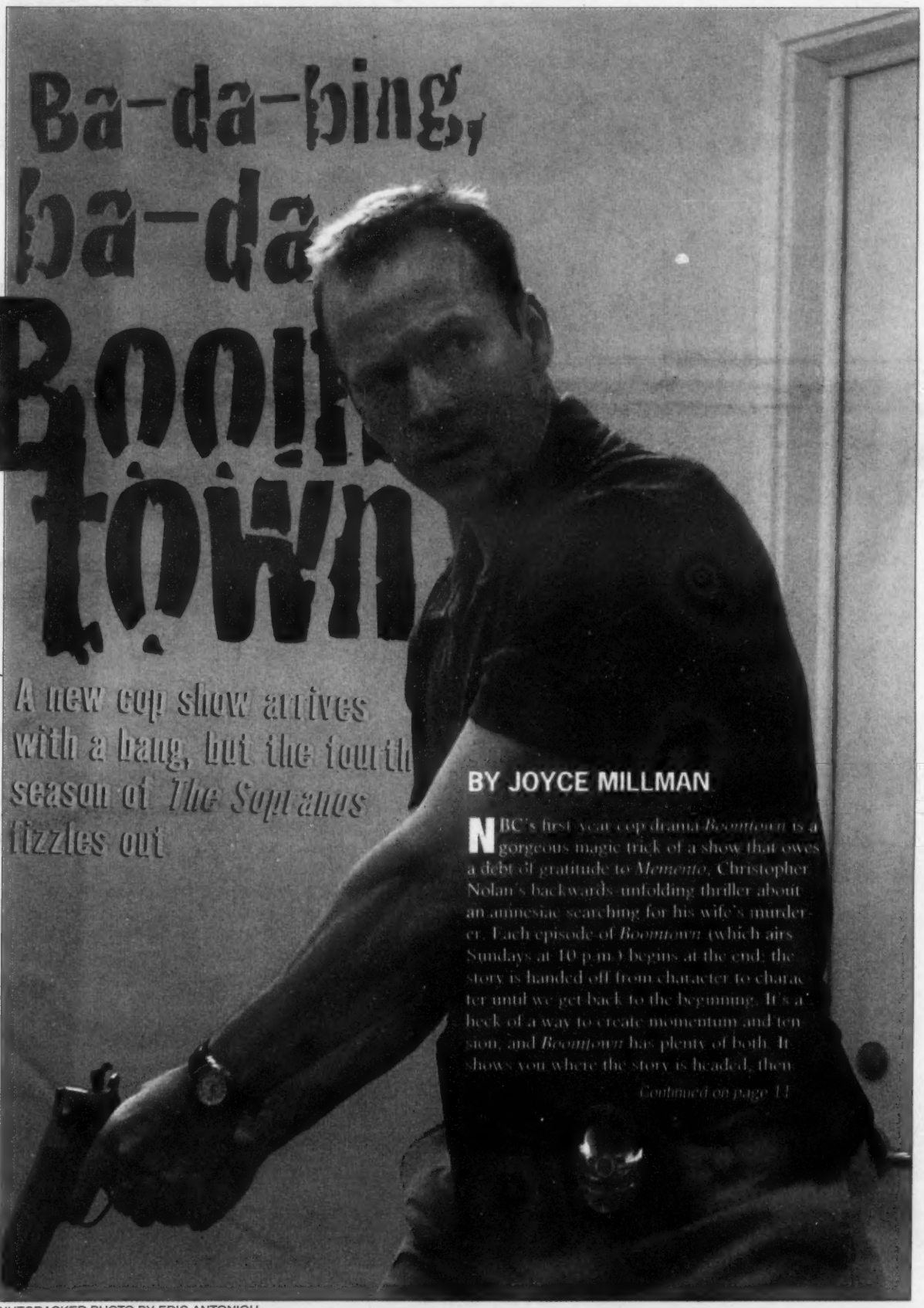

A new cop show arrives with a bang, but the fourth season of *The Sopranos* fizzles out

BY JOYCE MILLMAN

NBC's first-year cop drama *Boomtown* is a gorgeous magic trick of a show that owes a debt of gratitude to *Memento*, Christopher Nolan's backwards-unfolding thriller about an amnesiac searching for his wife's murderer. Each episode of *Boomtown* (which airs Sundays at 10 p.m.) begins at the end; the story is handed off from character to character until we get back to the beginning. It's a heck of a way to create momentum and tension, and *Boomtown* has plenty of both. It shows you where the story is headed, then

Continued on page 11

NUTCRACKER PHOTO BY ERIC ANTONIOU

Magi magic

Boston Ballet's *Nutcracker* is a matter of faith

BY JEFFREY GANTZ

"At Christmas, we're a little like Magi," the Nobel Prize–winning poet Joseph Brodsky wrote in "December 24, 1971." Brodsky grew up in St. Petersburg, and he would have understood the Boston Christmas tradition that is *The Nutcracker*. For all that this holiday classic is a feast for the eyes and ears, with its scrumptious choreography and delectable Tchaikovsky score, its heart is E.T.A. Hoffmann's story about a little girl who turns her fantasy into reality. Godpapa Droßelmeier may have created the Nutcracker, but it's Marie (Clara in the ballet) whose faith brings him to life. This is a poetic rather than a religious faith, and the poetic land into which she and the Nutcracker Prince escape is an indictment of everyday life. Or perhaps it's a metaphor for the world we too could live in if we only had faith in each other.

Boston Ballet's Nutcracker doesn't stint on spectacle and special effects — most notably the Christmas tree that rises like Jack's beanstalk — but it's the detail and the dancers that keep audiences coming back. This year, after some 20 years of watching the production, it finally dawned on me that David Walker's costumes for the Nutcracker

Continued on page 6

HOT TIX

Big Head Todd and the Monsters, January 31 at Avalon: on sale Thursday, December 12 at 10 a.m., call (617) 423-NEXT.

Johnny Marr & the Healers, January 24 at the Paradise: on sale Saturday at 10 a.m., call (617) 423-NEXT.

Neil Finn and **Rhett Miller**, February 1 at Avalon: on sale Saturday at 10 a.m., call (617) 423-NEXT.

Mamma Mia!, January 25 through April 26 at the Colonial Theatre: on sale Sunday at 10 a.m., call (617) 931-2787.

Cher, May 2 at the Worcester Centrum: on sale Monday at 10 a.m., call (617) 931-2000.

Tony Curtis in ***Some Like It Hot***, January 14 through 19 at the Wang Theatre: call (800) 447-7400.

Bill T. Jones/Arnie Zane Dance Company with the **Chamber Music Society of Lincoln Center** and the **Orion String Quartet**, January 17 through 19 at the Shubert Theatre: call (800) 447-7400.

Sesame Street Live, January 23 through 26 at Lowell Memorial Auditorium: call (617) 931-2000.

Ladysmith Black Mambazo, January 31 at Sanders Theatre: call (617) 876-4275.

Shaolin Wheel of Life, January 31 and February 1 at Berklee Performance Center: call (617) 931-2000.

Buena Vista Social Club presents **Ibrahim Ferrer**, February 7 at the Orpheum: call (617) 876-4275.

The **Pretenders**, February 8 at the Orpheum: call (617) 931-2000.

Ladytron and **Simian**, February 21 at the Paradise: call (617) 423-NEXT.

Blind Boys of Alabama, February 28 at the Somerville Theatre: call (617) 876-4275.

Dropkick Murphys, March 15 and 16 at Avalon: call (617) 423-NEXT.

Mel Brooks's *The Producers*, June 17 through August 17 at the Colonial Theatre: call (617) 931-2787.

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Trial by cinema

Putting Henry Kissinger in the dock

BY LOREN KING

Part prosecution legal brief and part E! biography by way of *Frontline*, *The Trials of Henry Kissinger* is a juicy and blistering muckraking documentary. If it adheres to conventional documentary methods — talking heads, narration by actor Brian Cox over newsreel footage — that are refreshingly absent from, say, Michael Moore's equally disturbing *Bowling for Columbine*, the film makes up for its pedestrian style with explosive content. Based on British journalist Christopher Hitchens's 2001 book, the movie version has a similar bold agenda, making the methodical case that Richard Nixon's National Security Adviser and Gerald Ford's Secretary of State is guilty of war crimes for orchestrating secret bombings in Vietnam and Cambodia, for authorizing the 1973 CIA-led coup in Chile that put Augusto Pinochet in power, and for allowing the sale of US weapons to President Suharto of Indonesia that were used in the massacre of civilians in East Timor.

Presenting the 1973 Nobel Peace Prize winner and revered elder statesman and foreign policy architect as a war criminal akin to Pinochet is pretty damning stuff. So damning, in fact, that Alex Gibney, who has a long résumé including documentaries for HBO and *Frontline*, and Eugene Jarecki, who has made both documentaries and feature films, couldn't get this film financed in the US and had to turn to the BBC. The filmmakers bolster their arguments with an A-list of commentators who worked closely with Kissinger or who covered his ascension from academic to international diplomat and media darling. Journalists Seymour Hersh and William Shawcross, and Roger Morris, who worked under Kissinger at the NSC, provide pungent sound bites and insightful observations. Kissinger himself declined to be interviewed; in his defense, the film offers *New York Times* columnist William Safire and a livid and sputtering General Alexander Haig, who says of Hitchens, "He's a sewer-pipe sucker! He sucks the sewer pipe!" — a priceless endorsement that ought to find its way onto the movie poster.

DICK AND HENRY: *to its credit, the film depicts Kissinger not as a mad warmonger but as a cold diplomat obsessed with results.*

The filmmakers' agenda isn't just to accumulate evidence attesting to Kissinger's subversive power games and covert operations that were directly responsible for the killing of civilians. Those have been documented elsewhere. But even as Kissinger is tapped by the president to head a panel on intelligence lapses before September 11, there is a global context for the renewed interest in his dubious legacy: to date, five countries have summoned him to answer questions in connection with the Pinochet trial in London for crimes against humanity (he has responded to none of them). The film is a bit more ambiguous than Hitchens's book in its portrayal of Kissinger as a war criminal; to its credit, it depicts him not as a mad warmonger but as a cold diplomat obsessed with results who never suffered the consequences of his actions.

Gibney and Jarecki take us through Kissinger's boyhood in Nazi Germany, the killing of numerous members of his family by the Nazis, and his subsequent escape to America. But rather than making him empathetic to global suffering, or an enemy of Fascist regimes, his childhood, the film posits, turned him into a Machiavellian opportunist who used Cold War diplomacy as a way to subvert international and domestic law. He was enamored of results, regardless of the means; he used manipulation, evasion, and outright lies to satisfy his power lust.

The film gives us abundant footage of Kissinger, including a David Frost interview in which he makes the chilling statement that countries turn Communist because of the irresponsibility of their people. Building their case with recently declassified key documents, Gibney and Jarecki move from the Kissinger/Nixon escalation of the war in Vietnam to the secret bombing of Cambodia, an event, they charge, that led to the Khmer Rouge's killing fields. The film also makes the connection between Kissinger's manipulations and machinations and the celebrity he sought, back in the mid to late 1970s, as a "swinger" and a bon vivant who squired starlets about town. *The Trial of Henry Kissinger* depicts an egomaniac who used the media not just to stroke his supersized ego but to deflect interest from his shady policies and to make himself appear invulnerable.

The Trials of Henry Kissinger may be most valuable, however, for the questions it raises about American hubris and the subversion of international law, questions that resonate today as the Bush administration marches to war. Global responsibility and accountability are not mere ideals, Gibney and Jarecki argue, but the foundation of a democratic society with a humane foreign policy. Whether Henry Kissinger is indeed a war criminal is a question that can, and should, be argued. But this is a film that should jolt the consciences of all who see it. ■

★★★

The Trials of Henry Kissinger

Directed by Eugene Jarecki. Written by Alex Gibney based on the book by Christopher Hitchens. A First Run Features release (80 minutes). At the Kendall Square.

Strange love

Ed Sikov dissects Peter Sellers

Ed Sikov's *Mr. Strangelove* (Hyperion, $27.95), a shrill biography of actor and comedian Peter Sellers, is, as the title shouts, the story of a human monster. How many bios have been this hostile to their subject? Sikov characterizes Sellers as "an emotionally spoiled, spiritually amœbic mama's boy, whose innate and fierce talent for mimicry allowed him . . . to perpetuate . . . his own evacuated personality."

The tale is all too familiar for a mightily paid movie star: failed marriages and compulsive womanizing; neglect of his children when he was not beating them with a belt; loathsome, megalomaniac behavior on movie sets. Stanley Kubrick liked Sellers, but Billy Wilder, Blake Edwards, and Vittorio de Sica were among the directors who wanted to kill him.

His meeting with young Woody Allen? Sellers pulled a power trip, rudely rewriting Allen's dialogue for *What's New, Pussycat?* Cast with Orson Welles? The ego-driven pair despised each other, turning the shooting of *Casino Royale* into a *Whatever Happened to Baby Jane?*

Scratch Sellers and there was nobody home, in the heart or the soul. The emptiness was filled a thousand ways with a thousand personas, from "Queen Victoria when she was a lad" to falling-over-his-feet Inspector Clouseau to *Lolita*'s protean Clare Quilty to *Being There*'s TV-watching blob Chauncey Gardner to his schizoid characterizations in *Dr. Strangelove*. Sikov explains, "The seamless flow of dissociation with multiple characters produced was remarkable. Men, women, old, young, upper class, working class."

film culture by Gerald Peary

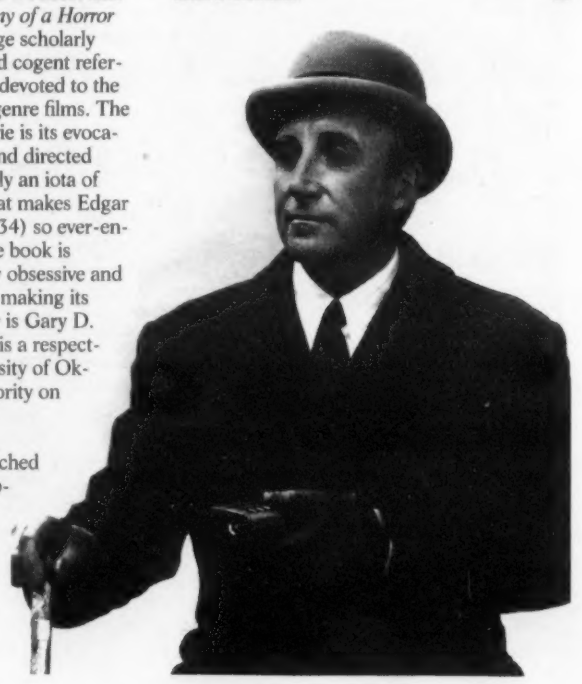
When Sikov quotes Sellers on Sellers, the empty-bottle thesis is verified by the source, but with a manic-depressive twist. Here's the comedian describing himself in 1962: "Someone who has never grown up, a wild sentimentalist, capable of great heights and black, black depths — a person who has no real value of his own. I'm like a mike — I haven't a set sound of my own.

He grew up indulged by his show-biz-dame mother in London, where he'd practice voices while listening to BBC radio. He got his big break when he became a member of *The Goon Show*, whose madcap, pun-dependent, anarchic Brit humor fathered *Beyond the Fringe* and the Beatles movies and grandfathered *Monty Python*. You can read lots about *The Goon Show*, but there's no real way to experience what revolutioned England's jolly air waves. You have to take the word of reliable witnesses like stage director Jonathan Miller, who said, "*The Goon Show* at its best was as good as Lewis Carroll."

Sellers's amazing talents are a given, and part of *Mr. Strangelove* is given over to going through one Sellers movie after another and showing, in a perfunctory way, how good they were. But the book's juice is certainly in the nasty stories, like when he broke his engagement to Liza Minnelli after she jokingly yanked off his wig. When he succumbs, in 1980, nobody reading the book is going to care. As Billy Wilder, expressing skepticism about Sellers's heart failure, said, "You have to have a heart to have a heart attack."

MY CANDIDATE for the year's oddest film book is *White Zombie: Anatomy of a Horror Movie* (McFarland), a 352-page scholarly tome, with dense footnotes and cogent references to Jung and Bettelheim, devoted to the most marginal of low-budget genre films. The best thing about the 1932 movie is its evocative title. It's miserably acted and directed (Victor Halperin?) and has only an iota of the kind of dotty surrealism that makes Edgar G. Ulmer's *The Black Cat* (1934) so ever-engaging. The film stinks, but the book is something else, so marvelously obsessive and so poignantly wrongheaded in making its gargantuan claims. The author is Gary D. Rhodes, who on a normal day is a respected film professor at the University of Oklahoma and the foremost authority on the career of Bela Lugosi.

RIP. I don't think the story reached the Boston press about the September 20 avalanche in the central Caucasus that buried 48 members of a Russian film crew and the 30-year-old actor Sergei Bodrov Jr. After being cast by his director father, Bodrov Sr., as a young Russian soldier captured by Chechens in *The Prisoner of the Mountains* (1996), Bodrov Jr. became a Russian icon, a kind of James-Dean-meets-Eminem. He played a skinheaded assassin in Alexei Balabanov's 1997 *The Brother*; his recent film, *War*, sent him back to Chechnya, this time playing a heroic, wounded, Errol Flynn–like Russian warrior. No surprise that there were rumors in Russia that his death was no accident, that Chechen terrorists had caused the fatal avalanche. ■



AN EMPTY BOTTLE? *Even Sellers described himself as "a person who has no real value of his own."*

trailers

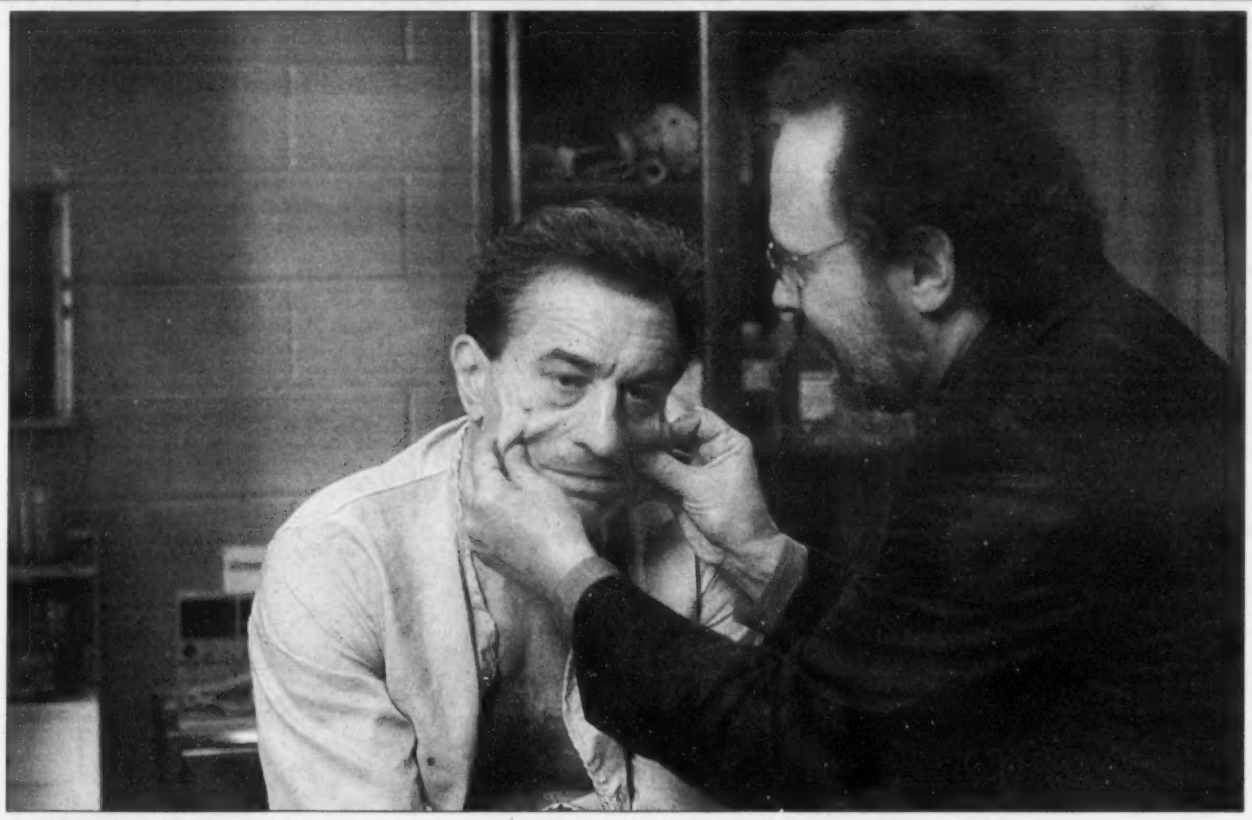
ANALYZE THAT

There must be something in co-writer/director Harold Ramis's childhood that would explain his addiction to unnecessary sequels. Or maybe it's just the box-office receipts. First, there was *Caddyshack II*, then *Ghostbusters II*, and now, bringing back America's second-favorite Mafia don in therapy, *Analyze That*.

The film begins with Robert De Niro's Mafia boss, Paul Vitti, in jail and faking insanity (he won't stop singing *West Side Story* tunes). He's released early and, as only movie logic could dictate, into the care of his old shrink, Ben Sobol (Billy Crystal). The point here is not the material but the obvious enjoyment that Crystal, who's largely the straight man, and De Niro take in playing off each other. It's the same infectious joie de vivre that infuses and saves Adam Sandler films: the whole endeavor seems less about making a film than about hanging out with friends.

There's also the corny humor that made *Analyze This* such a hit with everyone's parents; the set-ups to old-fashioned gags have all the subtlety of a dead body getting thrown into a trunk. But Ramis, Crystal, and De Niro are pros, and you may be surprised how much you find yourself laughing. Lisa Kudrow returns as Crystal's wife, and Cathy Moriarty-Gentile, who played De Niro's wife in *Raging Bull*, appears as a Mafia queen. (95 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill (tentative) and in the suburbs.*

— Mark Bazer



OLD PROS: *what counts is that Robert De Niro and Billy Crystal enjoy playing off each other.*

EMPIRE

The gangster genre has slipped far from its *Godfather* glory, its violence having been domesticated by a cable-TV series and its venality exceeded by the corporate cutthroats on Wall Street. So while former Don Corleone Robert De Niro imitates James Gandolfini in *Analyze That*, the South Bronx drug dealer played by John Leguizamo in *Empire* seeks new life in the world of Enron. As Leguizamo points out in his relentless, cliché-addled voiceover narration, his Victor Rosa is a businessman like any other, providing a product (crack cocaine) for consumers and competing with other businessmen for markets. His rationalizing is confirmed when he meets Jack (Peter Sarsgaard, whose sibilant yuppie charmer is the best thing in the film), an investment banker who assures Victor that he's as "legit" as any of his clientele and suggests he get on board the stock-market bubble.

Subsequent events — his girlfriend gets pregnant, a rival thug fills him with holes, and one of his henchman accidentally shoots a child — persuade Victor to take up Jack's tip and "diversify." But despite the hip-hop casting (Fat Joe, Treach) and the sultry soundtrack, *Empire* never rises above stereotypes that *Public Enemy* introduced and Brian De Palma's operatic *Scarface* overdosed on. First-time director Franc. Reyes, himself a native of the 'hood, actually shows more wit and insight in depicting well-heeled Manhattan than he does in portraying the barrio uptown; unlike his hero, he's more comfortable in the boutique than in the bodega. (90 minutes) *At the Boston Common and the Fenway and in the suburbs.*

— Peter Keough

EQUILIBRIUM

In writer/director Kurt Wimmer's not so distant Orwellian futurescape, emotions have been outlawed. It's a loveless universe where violators are outed by their spouses and children and taken away for "processing" and public eradication. John Preston (Christian Bale, from *American Psycho*), the most prolific enforcer of the fascist government, uses a giant ninja nightstick and semi-automatic hand cannons to hunt down and exterminate rebels of the free-emoting underground. He's lost his own wife to "processing," but after a sequence of stirring encounters, he halts his "intervals" (doses of the mind-altering drug that hinders emotion) and begins to feel.

EQUILIBRIUM: *Christian Bale and Emily Watson share those all-important emotions.*

This set-up is reminiscent of *Logan's Run*, with John becoming an insider on the outside and running from his viscid former partner (Taye Diggs), but the single-note plot lists early. Wimmer tries to maintain a pulse by digressing into hoky bouts of *Matrix*-styled combat. It's a senseless move, because Bale himself is far more alluring to watch as his newly feeling terminator tries to feign staid emotionlessness. He and Emily Watson, as a fiery renegade keen on nostalgia, provide the only spark in this otherwise soulless adventure. (107 minutes) *At the Copley Place and in the suburbs.*

— Tom Meek

EXTREME OPS

This ersatz *XXX* sends two punked-out extreme snowboarders (Jana Pallaske and Joe Absolom) and a tight-laced Olympic skier (Bridgette Wilson) to the top of the Austrian Alps to film stunts for a TV commercial. Most of it's carefree snow frolics, though the money shots are filmed along the perilous hairline of an invoked avalanche. The extremers have no problem with the rough-and-tumble conditions, but Wilson's gold-medalist is in a world of woes without groomed sloops. Their real problem, however, comes when they run into an escaped Serbian war criminal (Klaus Löwitsch) who doesn't want his whereabouts known.

Directed by Christian Duguay, the film does offer some Warren Miller/extreme thrills — and it should, since 178 stunt men (some of them real X-Gamers) were employed — but beyond that, the plot gasps for a pulse. The extremers have no edge once their boards come off, the Slobodan Milosevic angle is ill-developed, not to mention preposterous, and about the only the non-slope running titillation is the gal-on-gal hot-tub kiss between Wilson and Pallaske. Veteran Brit actors Rufus Sewell and Rupert Graves do add some thespian punch as the intrepid video director and the pampered producer, but it's not nearly enough to keep this one from extremely bombing. (93 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Tom Meek

PERSONAL VELOCITY

Rebecca Miller, daughter of Arthur Miller, writes beautifully, with precise detail and pitch-perfect tone, in her collection of stories *Personal Velocity*. That's part of the problem with her film adaptation of the same. The collection comprises seven tales, each titled with the name of the female protagonist. For the film, Miller has taken three of these, stitched them loosely together (this is no *Short Cuts*, but pay attention to that overheard news story about the freak accident), and saturated them with a male voiceover. (Why male? To signify the patriarchal usurping of women's own stories? So people won't think it's a chick flick?) So much for the writing-workshop bromide about showing not telling — here we've got both.

What's being shown and told is first the story of Delia (Kyra Sedgwick), who seems to be enjoying a pleasant dinner with her kids and her husband until the latter slams her head repeatedly onto the table. Delia flees first to a shelter, than to the home of a high-school acquaintance who secretly hates her. Working as a waitress, she finds empowerment by giving a skittery punk a hand job.

Feminism has certainly changed over the years. You'd think the ideal heroine would be Greta (Parker Posey), a Manhattan book editor whose career takes off when she works on the new novel of a hot young writer. But that only throws her into paroxysms of guilt, especially when she ponders cheating on her white-bread husband. Complex, witty, with unexpected pathos, this is the film's best episode, worth it if only for the shot of Posey skipping down the street in a new pair of Manolo Blahniks.

But then there's Paula (Fairuza Balk), a pregnant punkette. Fresh from a spat with her boyfriend, she takes to the road and picks up a hitchhiker. She's driven by portents, by sudden, horrible twists of fate, and by a barrage of disconnected associations that make her want to write it all down. So why does she end up making the most conventional choice of all three characters? In her filmmaking as much as in her writing, Miller demonstrates a technical skill akin to glibness; too bad her creative velocity seems set on cruise control. (85 minutes) *At the Copley Place and the Kendall Square and in the suburbs.]*

— Peter Keough

PERSONAL VELOCITY: *Parker Posey ponders cheating on white-bread hubby Tim Guinee.*

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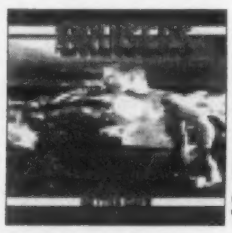

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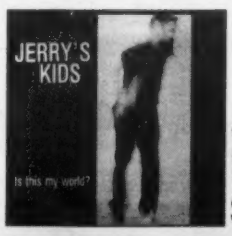

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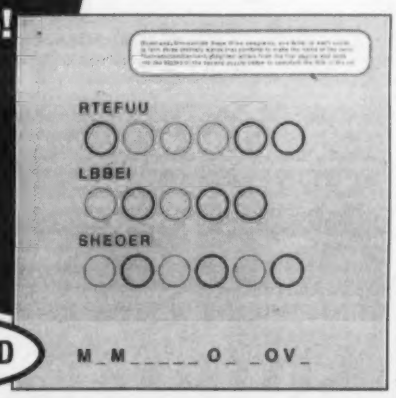

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CHILD'S PLAY I: *the Polichinelles have more to do this year.*

Continued from the cover

and the Mouse King are grounded in the English mummers' play *St. George and the Dragon*: the Nutcracker's white with red trim suggests the white-with-red-cross flag of St. George, and the Mouse King with his *Arabian Nights* pantaloons and curved scimitar is clearly the Turkish Knight. On the other hand, no one who's ever seen Swan Lake will miss the parody of the Dance of the Cygnets (that's the quartet who cross hands and dance in a line) performed by a quartet of Baby Mice during the Battle Scene. This year one of the adult Mice snatches up Clara's blue blanket and dances with it, then turns toreador, executing a perfect veronica as his comrades scamper off. And if you've read Hoffmann's story (look for the Ralph Manheim translation with illustrations by Maurice Sendak), you'll understand why the Silberhaus family have an owl clock and why its eyes light up when the Christmas tree starts to grow.

For the past few years, now, the company has been tinkering with the choreography; this time around, new artistic director Mikko Nissinen has redone Chocolate (Spanish) and Coffee (Arabian). I saw these in three preview performances last weekend, before they'd had time to settle, so it's not fair to pre-judge. But I keep wondering whether so many cooks aren't spoiling the broth. In the divertissements of the second act, Clara should see models of adult love and life. At one point Boston Ballet's Chocolate, with one lady and four suitors, was all about flirting. Coffee, with one lady and two suitors, was about sex and jealousy. Tea was about respect. The Marzipan Shepherdess and Shepherd are proud parents; the Waltz of the Flowers is a pajama party, the Russian Trepak a boys' night out. Mother Ginger and her Polichinelles remind us that life can be funny. And then Sugar Plum and her Cavalier dance out what Clara aspires to with her Nutcracker Prince.

The Nutcracker

Based on the story *Nutcracker and Mouse King*, by E.T.A. Hoffmann. Music by Pyotr Ilyich Tchaikovsky. Choreography by Sydney Leonard, Bruce Marks, Daniel Pelzig, Anna-Marie Holmes, Gianni Di Marco, and Mikko Nissinen. Sets by Helen Pond and Hubert Senn. Costumes by David Walker. Lighting by Mary Jo Dondlinger. With the Boston Ballet Orchestra conducted by Jonathan McPhee and Mark Churchill. At the Wang Theatre through December 30.

That used to work, after a fashion, in Boston Ballet's *Nutcracker*. Now I'm not sure what the company means to put in its place. The two men in the new Chocolate have no duende, no attitude, and no relationship with the lady; they're mere decoration. The new Coffee retains some of the familiar slinky moves, but now it's a duet, so the pain is gone, and the old and inappropriate straight lines (Tchaikovsky's music here is all curves) of the entrance have given way to equally inappropriate replacements, like the way the lady lifts her free leg over her shoulder and the man turns her 90 degrees, as if she were a two-by-four. And when Rita Coolidge sings "We move as one" in the *Octopussy* theme, I don't think she has parallel jetés in mind. (Also, the color of Charles Heightchew's new costumes is cold when it should be hot — that metallic blue looks more like Berlin than Baghdad.) The four Cavaliers who've infiltrated the Waltz of the Flowers impinge not only on Dew Drop but on the story of how flowers bloom and wilt and bloom again. Send them over to the Russian Trepak, which needs at least the five men it used to have as opposed to the three who dance it now. Gianni Di Marco's choreography for the Polichinelles isn't as clear or as comical as it used to be in the days when the inimitable Tony Collins played Mother Ginger, but it gives the children more to do, and they're a treat to watch.

The best details in this *Nutcracker* are the ones that come from the performers. Last Friday's opening night opened with a bang as Ariel Gold's Clara gave Dylan Tedaldi's Fritz a don't-even-think-about-it look when he tried to steal her turn on the sled. The prologue also makes room for a brief encounter between the Delivery Boy and the Maid, and their romance-at-short-notice develops when

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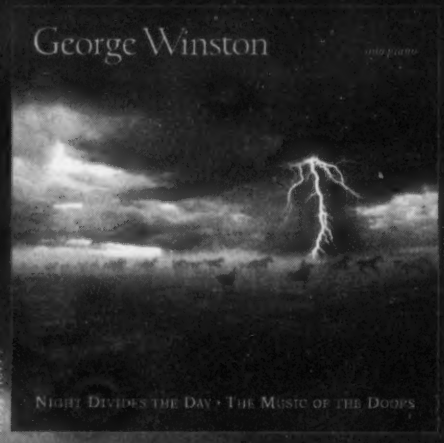

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CHILD'S PLAY II: *Ariel Gold's Clara discovers her Nutcracker is more than a toy.*

he turns up at the Silberhaus home as Drosselmeyer's assistant — too bad he goes out with the Bear and doesn't return. I still haven't come to terms with the pastel costumes, which seem too pallid for holiday celebrating (and what party would see all the ladies, big and small, wearing what amounts to the same dress?). And Drosselmeyer, who should be an old and mysterious presence, still looks like a cross between David Copperfield and the Man in the Hathaway Shirt. But Grandmother and Grandfather are shaping up: she's a little dotty, he's in his second childhood (he keeps stealing Fritz's hobby horse), he does a nice job of hiding the box of pearls for her in one hand and then the other during the Großvater Tanz, but even after he gives them to her, she won't sit in his lap. The Children's March and Galop now gives the kids more dancing, and the Bear has more attitude, snapping at Drosselmeyer, then at the end kissing Frau Silberhaus's hand. Other highlights last weekend included Frances Pérez-Ball's all-doll Columbine and Miao Zong as a Nutcracker who treated Clara with the attention and courtesy you'd accord the love of your life.

Preview weekend at *The Nutcracker* invariably means partnerships that are works-in-progress. The opening-night Sugar Plum and Cavalier, Sarah Lamb and Gaël Lambiotte, did not seem ideally matched. Lamb was almost brittle in her footwork, without the plasticity of phrasing that you'd see from, say, Jennifer Gelfand or Pollyana Ribeiro. She didn't get much help from the orchestra; music director Jonathan McPhee is in Australia doing a *Swan Lake* (he'll be back before the end of the run), and the severer, more symphonic style of associate conductor Mark Churchill isn't as suited to dancing. Tchaikovsky's phrases need to be stretched out and given their full harmonic weight, so a dancer can "step" on them; the way they instead fell away Friday made it appear that Lamb was behind the beat. Lambiotte looks great in his manège work, but otherwise his pomp doesn't suit her precision.

Lambiotte and Sabine Chaland, however, made the biggest success of Coffee: she focused all her sexuality on him, and he held out in way that underlined his independence. Melanie Atkins was just as sensual but more audience-directed, with the result that Viktor Plotnikov seemed merely in thrall. Chaland also brought the high heat to Chocolate, and Sarah Lamb wasn't far behind, but they need partners that are more than warming ovens. Tea remains problematic: I don't suppose putting the dancers in Mao jackets would solve the problem, but there has to be a way of presenting Chinese dolls that's not offensive and stereotyped. (Maybe a company outing to a Zhang Yimou film . . .) The Marzipan Shepherdess and Shepherd likewise come off like Miss America and her escort. Tara Hench at least gave the Shepherdess some emotional weight, and she brought her usual exquisite line to Snow Queen and Dew Drop, though her classical vocabulary is not the most extensive.

Gelfand and Ribeiro, on the other hand, seem able to do anything. Gelfand and Chris Budzynski (who excelled as the Trepak leader, along with Raul Salamanca) substituted Saturday evening as Snow Queen and Snow King, and they gave their pas de deux a creamy softness with vanilla-bean edge. Gelfand and Ribeiro were the other two Dew Drops I saw; they offered up more-complicated steps, and both were radiant, Gelfand transcendent, Ribeiro immanent. And then on Saturday evening, Ribeiro with Paul Thrussell presented Clara the Sugar Plum and Cavalier she'd been waiting for, Ribeiro with pellucid footwork (and Churchill and the orchestra seeming to adjust themselves to her) and model piqué turns that flowed into chaînés and stopped on a dime — she never slams on the brakes, she just eases into position. Thrussell — for my money the company's best male dancer — showed off the kind of entrechats you can take dictation from (it's as if they were in slow motion), and he was an unexceptionable partner, tossing her with gentle accuracy and supporting her unobtrusively without disappearing into her aura. Watching these two put me in mind of the end of Brodsky's poem: "both an Infant and a Holy Spirit/you become aware of in yourself, without shame,/you look at the sky and you see — a star." ■

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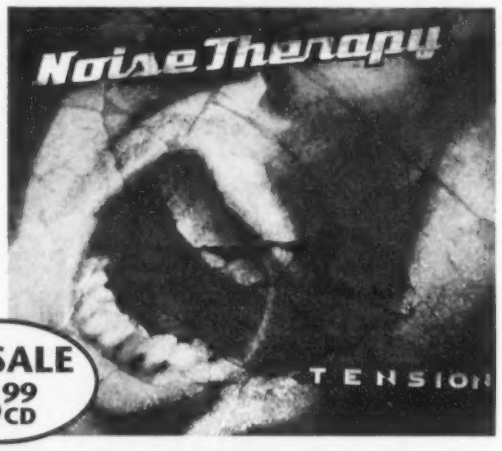

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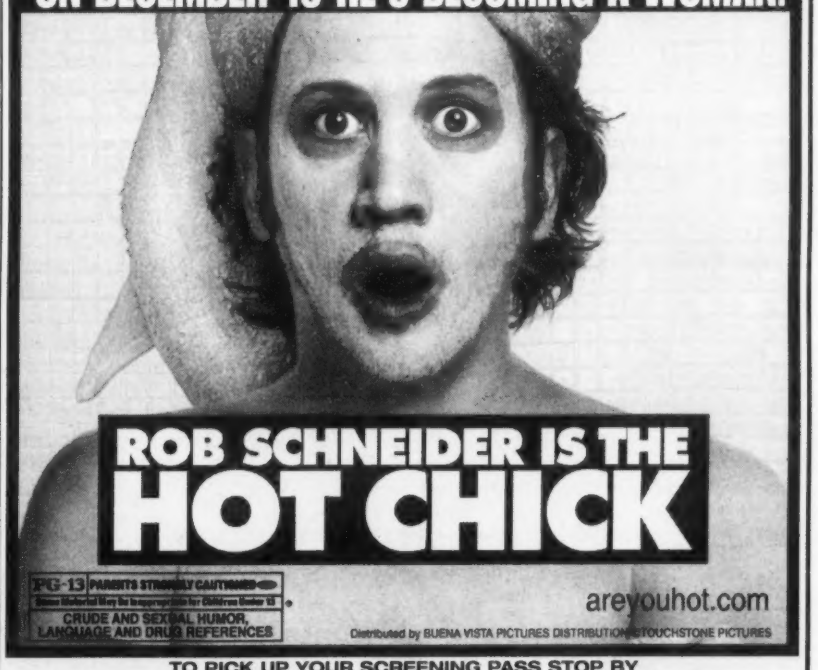

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■ **ALL'S WELL THAT ENDS WELL.** The MIT Community Players take on Shakespeare's problem comedy, whose heroine would fit right into *Smart Women, Foolish Choices*. At Kresge Little Theater, 48 Massachusetts Avenue, Cambridge (617-253-2530), December 12 through 14. Curtain is at 8 p.m. Tix $10; $8 for MIT community, seniors, and other students; $6 for MIT/Wellesley students.

■ **AMADEUS.** Jim Petosa, the new chair of Boston University's School of Theatre Arts and artistic director of Maryland's Olney Theater Center, is at the helm of this student production of Peter Shaffer's award-winning 1979 play about the relationship between mediocrity and genius. The latter is represented by 18th-century composer Wolfgang Amadeus Mozart, here depicted as a gifted buffoon who was envied by the less talented Antonio Salieri. On the mainstage of the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), December 11 through 15. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday and Saturday, and at 2 p.m. on Sunday. Tix $10; $8 for alumni; $5 for BU students, faculty, and staff.

■ **THE AWANNOA SHOW.** Artezani Theater presents this "national creation story," which claims to show how our nation was really founded ("with ecocide, race war, globalization, free-trade zones, militias, infomercials, and plenty of booze"). Awannoa, we are told, "is a 17th-century Algonquin word meaning 'Who are you?' " Directed by Ian MacKinnon, the production features music, masks, and dance. At the Zeitgeist Gallery, 1353 Cambridge Street, Cambridge (617-491-8971), December 6 through 8 and 27. Curtain is at 8 p.m. on Friday, at 2 p.m. on Saturday, and at 2 and 8 p.m. on Sunday; the December 27 performance will be followed by a party to celebrate the 10th anniversary of Artezani Theater. Donation $10.

■ **BAAL.** Mercedes Murphy directs this American Repertory Theatre/MXAT Institute for Advanced Theatre Training production of Bertolt Brecht's early drama, whose drunken, brawling title character undermines all romantic notions of a poet. At Zero Church Street Performance Space, Zero Church Street, Cambridge (617-547-8300), December 6 through 8. Curtain is at 7 p.m. on Friday, at 1:30 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $10; $5 for seniors, students, and ART subscribers.

■ **BACK FROM BROADWAY.** Hershey Felder, whose *George Gershwin Alone* was a runaway hit this summer and fall at the Loeb Drama Center, teams up with Broadway leading man James Barbour (*Beauty and the Beast, Jane Eyre*) to present an evening of biographical confidences and musical-theater standards. The personal part of the show is cliché'd and self indulgent. But Felder repeats his dramatic assault on Gershwin's "Rhapsody in Blue" and Barbour offers spectacular vocals, particularly on Billy Bigelow's "Soliloquy," from *Carousel*, and "Molasses t'Rum," from *1776*. At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), through January 5. Curtain is at 8 p.m. on Monday (December 23 and 30 only), Tuesday (no performance December 24, and December 31 it's at 7 and 10 p.m.), Wednesday (no performance December 25 or January 1), Thursday, and Friday, at 5 and 8 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $29.50 to $49.50.

■ **BEAUTY AND THE BEAST.** The elaborate Broadway reproduction of the Disney animated film, replete with beautiful Belle, her hirsute hero, the Oscar-winning Ashman & Menken score, and a house full of singing and dancing crockery, comes back to town, inviting you to "be our guest." At the Colonial Theatre, 106 Boylston Street, Boston (617-931-2787), through January 4. Curtain is at 8 p.m. Tuesday through Friday (Thursday December 5 it's at 7 p.m.), at 2 and 8 p.m. on Saturday, and at 1 and 6:30 p.m. on Sunday. Tix $25 to $72.

■ **THE BLOWIN OF BAILE GALL.** Hot on the heels of *The Lepers of Baile Baiste* comes the second play in Boston University–trained Irish playwright Ronan Noone's "Baile" trilogy. "Malignant grudges from the past boil below the surface of the quaint Connemara town of Baile Gall, a town that seems to show a welcoming face to 'blowins' or newcomers — that is, as long as they don't stay too long and are willing to spend enough tourist money. When the General Contractor hires a West African refugee instead of his old schoolmate's cousin, the bitterness of several generations explodes." Wesley Savick directs. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-358-7529), through December 22. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 p.m. on Sunday. Tix $20; $15 for seniors and students with ID.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. on Wednesday, at 5 and 8 p.m. on Thursday, at 7 and 10 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $43 to $53; $21.75 obstructed-view seating, available at the box office and Bostix day of performance.

■ **BLUES FOR AN ALABAMA SKY.** The Our Place Theatre Project stages Pearl Cleage's Depression-set story of down-on-her-luck Cotton Club singer Angel Allen, who gets dumped by her gangster boyfriend and fired from her job, and her homosexual friend Guy Jacobs, "who dreams of designing the perfect costumes for Josephine Baker." The cast includes Ricardo Engermann, Jacqui Parker, Michael Green, Stephanie Marson-Lee, and Dorian Christian-Baucum. Presented by Our Place Theatre Project at the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 21. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, and at 4 and 8 p.m. on Saturday. Tix $24.

■ **BUFFY THE VAMPIRE SLAYER'S HIGH-SCHOOL REUNION.** Renee C. Farster directs this "queer parody of the hit TV series" that's written by Farster, Kim Hoff, Brian Jewell, Karen "Mal" Malme, and Jess Martin. "Fight scenes, dance sequences, and even a Vampire Boy Band" are promised. Presented by Queer Soup Productions at Theater 1, 731 Harrison Avenue, Boston (617-290-6809), through December 21. Curtain is at 8 p.m. Friday through Sunday. Tix $20; $15 for seniors and students.

■ **A CHRISTMAS CAROL. Trinity Rep** leads the annual attack of the killer Scrooges. Mark Sutch directs the high-flying adaptation by Adrian Hall and Richard Cumming; Brian McEleney and Stephen Berenson alternate as the bad guy who turns good after a spirited evening. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through December 28. Curtain is at 7 p.m. on Tuesday (December 24 it's at noon and 5 p.m.); at 8 p.m. on Wednesday (no show December 11 or 25), Thursday, and Friday; at 11 a.m., 2 p.m., 5 p.m., and 8 p.m. (December 28 it's at 8 p.m. only) on Saturday; and at 11 a.m. and 2, 5, and 8 p.m. on Sunday. Tix $33 to $48; $16 for children under 12 December 26 through 28 and at 11 a.m. shows. The tightwad cruising for conversion also humbugs his way through Dickens's tale at the **Stoneham Theatre**, in a production featuring holograms, a giant puppet, and traditional carols. Dale Place plays Scrooge, with Diego Arciniegas as Marley's ghost, in this third annual outing of the show. At the Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), through December 22. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $25 to $35; $4 discount for seniors; half-price for students. Victorian carols and popping special effects are among the attractions of the annual **North Shore Music Theatre** edition of the Dickens classic, in an adaptation by Jon Kimbell, David James, and David Zoffoli that's directed by Greg Ganakas. David Coffee returns for the 11th year as Scrooge. At the North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), December 6 through 22. Curtain is at 7 p.m. on Wednesday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $24 to $62.

■ **THE CHRISTMAS REVELS.** The annual celebration of the winter solstice this year features folk music, dance, songs, and rituals from Armenia and present-day Georgia. Guides include award-winning actor Paula Plum and Armenian singer Haig Faniants, who plays Sayat Nova ("King of Songs"), an "18th-century Armenian troubadour who served the king of Georgia at Tblisi." Also on the bill: the Arev Armenian Folk Ensemble, the Ararat Chorus, the Pomegranate Children, the Solstice Mummers, the Pinewoods Morris Men, the Cambridge Symphonic Brass Ensemble, and circus performer Sam Johnson, "who'll walk 'the tightrope of Order and Chaos,' an Armenian tradition that celebrates the New Year." Patrick Swanson directs, with music direction by George Emlen. At Sanders Theatre in Harvard University's Memorial Hall, 45 Quincy Street, Cambridge (617-496-2222), December 13 through 29. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday (with a 3 p.m. matinee December 27), at 3 and 8 p.m. on Saturday, and at 1 and 5 p.m. on Sunday (no evening performance December 29); there's also a 7:30 p.m. performance Monday December 23. Tix $18 to $40; $12 to $32 for children under 12. (Iris Fanger's preview is in the "Theater" column, on page 8 of "8 Days a Week.")

■ **CLOAK AND DAGGER.** Dan Milstein directs this collaboratively created, highly physical original production, "a comic suspense journey about globetrotting spies." The hero is a once-ace detective demoted to custodian. Presented by Rough & Tumble Theatre at the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 21. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $10.

■ **COPENHAGEN.** Trinity Repertory Company artistic director Oskar Eustis is at the helm of Britisher Michael Frayn's Tony-winning examination of the 1941 meeting, in the city of the title, between physicists Niels Bohr and Werner Heisenberg that may or may not have changed the course of the world. The play draws on Heisenberg's famous Uncertainty Principle to present different possible versions of the encounter between Danish physicist Bohr and his one-time acolyte, who's now the head of Hitler's atomic-bomb program. Timothy Crowe, Anne Scurria, and Stephen Thorne make up the cast. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), December 6 through January 19. Curtain is at 7 p.m. on Tuesday (no performance December 24 or 31), at 8 p.m. Wednesday through Friday (no performance December 25; December 11 and 12 it's at 7 p.m.; and there are Wednesday 2 p.m. matinees on December 18 and January 8), at 2 p.m. (December 28 and January 4 and 18) and 8 p.m. on Saturday, and at 2 p.m. (no performance December 8) and 7 p.m. (no performance January 19) on Sunday. Tix $33 to $48.

■ **EPIC PROPORTIONS.** Lyric Stage Company of Boston presents the New England premiere of a comedy written by Boston actor, director, and writer Larry Coen and *Friends* creator David Crane back when they were recent Brandeis grads. A spoof of Biblical and Roman film epics, the show is set in the Arizona desert in the 1930s, where 3400 extras are marooned on a movie set. Less a play than an extended sketch, it lacks the punch and momentum to justify its two hours. There are a few laughs, though, plus an adorable performance by Laura Given Napoli as the pert assistant director in charge of herding the extras. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through December 21. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $22 to $38.

■ **FERROUS CITY.** The collaborative group Cave Dogs returns to Mobius with its latest work-in-progress, the surreal story of a family car trip enhanced by "large-scale shadow projections and sound storytelling." The wide-ranging soundtrack is by Dean Jones. We liked the piece when it played in 1998. At Mobius, 354 Congress Street, Boston (617-542-7416), December 6 through 8. Curtain is at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $12; $10 for seniors, students, and friends of Mobius.

■ **THE FEVER.** Doug Lockwood performs writer and actor Wallace Shawn's monologue, which *Newsday* called "a profoundly engaging journey through the awakening of a pampered man's conscience." Its nameless narrator, alone and ill in a poverty-stricken, politically terrorized country, "discovers that having good intentions toward the dispossessed is not enough." The piece is presented in "an intimate living-room setting" and includes light refreshments. A discussion follows. In the Church Parlor at New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), December 9. Curtain is at 7:30 p.m. Tix $25; $20 for New Rep members.

■ **HOLIDAY MUSICAL.** Musical Improv Company returns with "a (twisted) holiday twist on its fully improvised musical." At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), December 8 through 17. Curtain is at 7 p.m. on Sunday and at 7:30 p.m. on Monday and Tuesday. Tix $16.

■ **JIMMY TINGLE IN THE PROMISED LAND.** Social and political humorist and commentator, *60 Minutes II* survivor, and Cambridge native Jimmy Tingle has taken over Somerville's former Elm Street Theatre with plans to use it as a base from which he and other performers might launch new material. He opens the place with his current one-man show. At Jimmy Tingle's Off Broadway, 255 Elm Street, Somerville (617-591-1616), through December 31. Curtain is at 8 p.m. Wednesday through Saturday and at 3 p.m. on Sunday. Tix $20.

■ **JOEY AND MARIA.** The audience-participatory dinner-theater nuptials of these fictitious Italian lovebirds are threatening to get out of hand. ***Joey and Maria's Comedy Italian Wedding*** has now been joined not only by the prequel, ***Maria's Bachelorette Party*** (complete with bridesmaids and scantily clad male dancers), but also by ***Joey and Maria's 25th Anniversary Party***. It's nice to know the couple make it so far, though the last show pokes fun at "the trials of marriage, the trials of raising a family, and the 'court trials' of Uncle Vinnie." At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-733-5639), through December 28. Curtain for *Joey and Maria's Comedy Italian Wedding* is at 7:30 p.m. (doors open at 7 p.m.) on December 7, 13, 14, 20, 21, and 28. Curtain for *Maria's Bachelorette Party* is at 7:30 p.m. (doors open at 7 p.m.) on December 6. Curtain for *Joey and Maria's 25th Anniversary Party* is at 7:30 p.m. (doors open at 7 p.m.) on December 6. Tix $45 to $49; includes dinner and show.

■ **MACHINAL.** David Sullivan directs this Boston University School of The-

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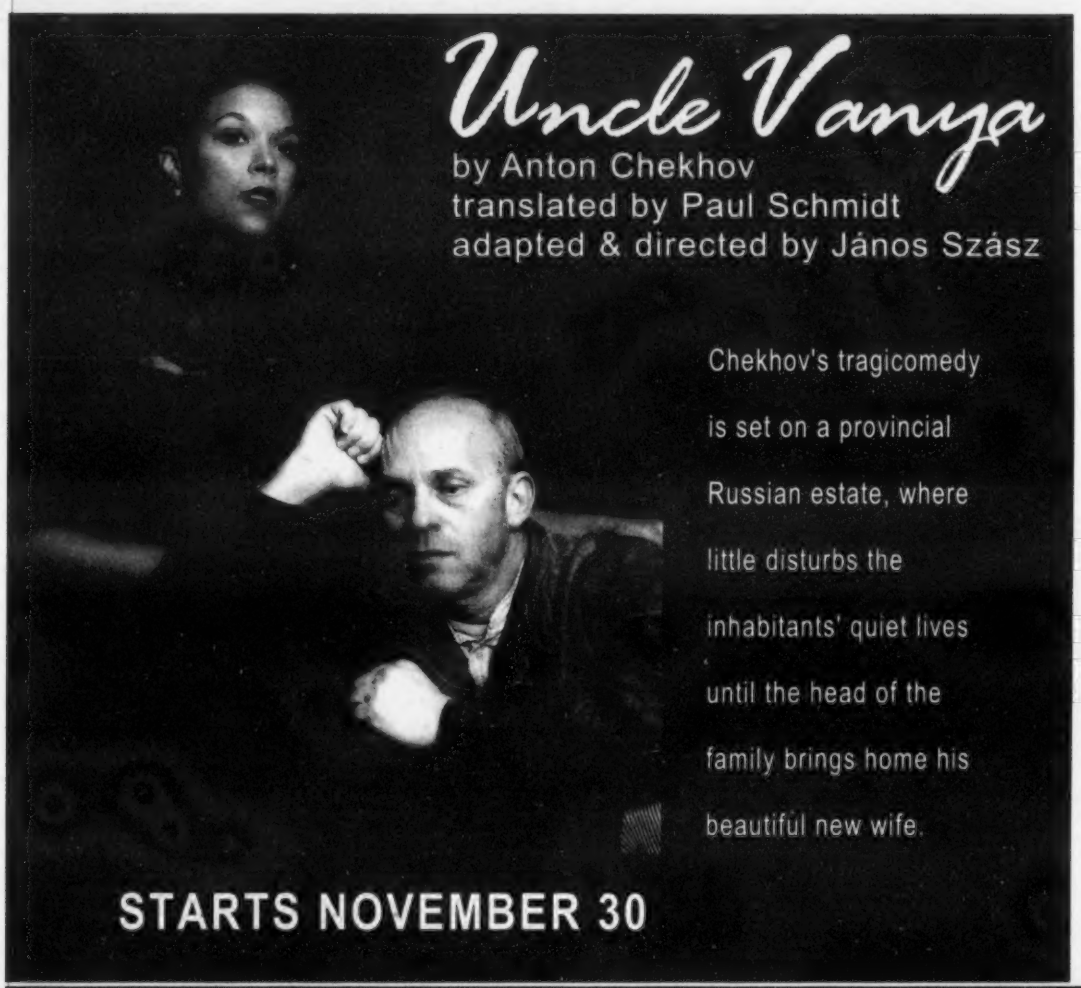

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Continued from page 8

atre Arts production of Sophie Treadwell's expressionistic 1928 drama. Centered on a victimized woman who kills her husband, it's about the dehumanization of modern life. At Studio 210 above the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), December 11 through 14. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, and at 2 and 8 p.m. on Saturday. Tix $10; $8 for alumni; $5 for BU students, faculty, and staff.

■ **THE MERCHANT OF VENICE.** Lisa Wolpe directs Boston University School of Theatre Arts BFA candidates in Shakespeare's "dark and timeless comedy," in which the quality of mercy is not strained but cultural stereotypes can be. At the Theatre Lab @ 855, College of Fine Arts, 855 Commonwealth Avenue, Boston (617-353-3349), through December 8. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 7:30 p.m. on Sunday. Free and open to the public.

■ **MISGIVINGS.** Self-described "recovering Catholic" Dave Kane plays Father Patrick Aloysius Misgivings in this dinner-theater comedy, which targets growing up Catholic. At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-944-5639), through December 28. Curtain is at 7:30 p.m. (doors open at 7 p.m.) on Friday (December 20 only) and Saturday. Tix $39.50, includes dinner and show.

■ **MORNING STAR.** Suzanne Bixby directs Sylvia Regan's little-known drama, which was presented on Broadway in 1940, about a Jewish-immigrant family living in New York City between 1910 and 1930 and affected by, among other historic events, the Triangle Shirtwaist Factory fire, the labor movement, the rise of Communism, and World War I. It's a pleasant surprise to make the play's acquaintance some 60 years after its debut, and the Theatre Cooperative is to be commended for taking on a large-cast drama on a small-theater budget. But the cast is somewhat uneven, and it's further hampered by Bixby's decision to use Yiddish accents. At the Theatre Cooperative, 277 Broadway, Somerville (617-625-1300 extension 1), through December 14. Curtain is at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tix $20; $15 for seniors and students on Sunday; $10 for military personnel.

■ **NEVER SWIM ALONE.** Dan Katz, who directs MIT student Daniel MacIvor's play, describes it thus: "Imagine David Ives and Harold Pinter having a child. In Canada." A Theater Arts thesis production, at Walker 201, 142 Memorial Drive, Cambridge (617-225-1787), December 6 and 7. Curtain is at 8 p.m. Free and open to the public.

■ **PARTRIDGE IN A PEAR TREE SERIAL PLAYWRITING FESTIVAL.** Shadow Boxing Theatre Workshop presents 12 short plays by local playwrights, all commissioned for the festival. In the manner of "The Twelve Days of Christmas," each play adds a prop to those of the previous. At the First and Second Church of Boston, 66 Marlborough Street, Boston (617-775-0714), December 14 and 15. Curtain is at 7:30 p.m. Tix $15; $10 for seniors and students.

■ **SANDERS FAMILY CHRISTMAS.** Merrimack Rep gives a second outing to its hit holiday show, a country-gospel musical by Alan Bailey and Connie Ray. Set at Christmas of 1941, it focuses on the return of the "Sanctified Sanders Family Singers" to the Mount Pleasant Baptist Church for a Saturday-night sing. Bailey directs. At Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (978-454-3926), through December 22. Curtain is at 2 and 8 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $22 to $37; $20 to $31.50 for seniors; $15 for students.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **A SKULL IN CONNEMARA.** Wellfleet Harbor Actors Theatre's Jeff Zinn is at the helm of this the second play of the Martin McDonagh trilogy bookended by *The Beauty Queen of Leenane* and *The Lonesome West*. Born and bred in South London, McDonagh captures the lilting rhythms of Synge and O'Casey, applying them to the brute interactions of the "feckers" and "eejits" who populate his wild west-of-Ireland outback. In this case, the characters include Mick Dowd, whose annual odd job it is to dig up those longest interred in the churchyard cemetery to make room for the riper dead. Among those to be displaced is his late wife, whom he is widely believed to have murdered. Assisting Mick is dopy juvenile delinquent Mairtin, whose older brother, Thomas, pumped up by *Starsky and Hutch* reruns, hopes to pin the years-old crime on Mick. Cruel, cadging, and not brain-surgeon material, the characters lend themselves to grotesquerie, but Zinn urges his actors toward the real, with the result that the production has, beneath the corrosive comedy, a haunted feel. At New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), through December 15. Curtain is at 2 and 7 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $27 to $35; discounts for seniors and students.

■ **THE SOPRANOS' LAST SUPPER.** The audience-interactive dinner-theater show inspired by the HBO hit *The Sopranos* provides satire, classic Italian tunes, and an audience opportunity to gamble with "laundered money." At the Tremont Playhouse in the Tremont Hotel, 275 Tremont Street, Boston (800-733-5639), through December 20. Curtain is at 7 p.m. (doors open at 6:30 p.m.) on December 13 and 20. Tix $45 to $49, includes dinner and show.

■ **SPIKED EGGNOG: A HOLIDAY BOOGALOO.** Centastage Performance Group offers its traditional alternative to all that nut cracking and Christmas caroling, "a comedic collection of gender-bending short plays, monologues, and songs that look at the holiday season from an alternative and often twisted angle." Written and performed by Jan Davidson, John Kuntz, Rick Park, and Julie Perkins, the material includes *Banana Loaf*, which is described as "a rotting black comedy," *4 Girls 4*, "which sweetly and hilariously depicts a British Christmas schoolgirl sleepover," and *All About Xmas Eve*, "which parodies a classic Bette Davis movie." At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 21. Curtain is at 8 p.m. Thursday through Saturday (with a Saturday 2 p.m. matinee December 21 only) and at 7 p.m. on Sunday. Tix $22 to $24; discounts for seniors and students.

■ **STONES IN HIS POCKETS.** *Perfect Strangers* star Bronson Pinchot is half of the two-man cast that densely populates Irish playwright Marie Jones's Olivier- and *Evening Standard* Award winning play, which is in its Boston debut. A hit in Ireland, London, and on Broadway, the piece is set in an Irish village in County Kerry where a Hollywood film is being shot. Pinchot and Irish actor Tim Ruddy play 15 characters, from the Irish extras to the spoiled Americans in the Tony-nominated comedy, which is directed by Ian McElhinney. At the Shubert Theatre, 265 Tremont Street, Boston (800-447-7400), through December 15. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 1 and 7 p.m. on Sunday. Tix $35 to $65. (Carolyn Clay's review is in "After Deadline," in the News & Features section.)

■ **THE STORM.** Jennifer Ward directs this American Repertory Theatre/MXAT Institute for Advanced Theatre Training production of 19th-century Russian playwright Alexander Ostrovsky's 1860 domestic tragedy. At Zero Church Street Performance Space, Zero Church Street, Cambridge (617-547-8300), through December 8. Curtain is at 7 p.m. on Thursday and Saturday and at 1:30 p.m. on Sunday. Tix $10; $5 for seniors, students, and ART subscribers.

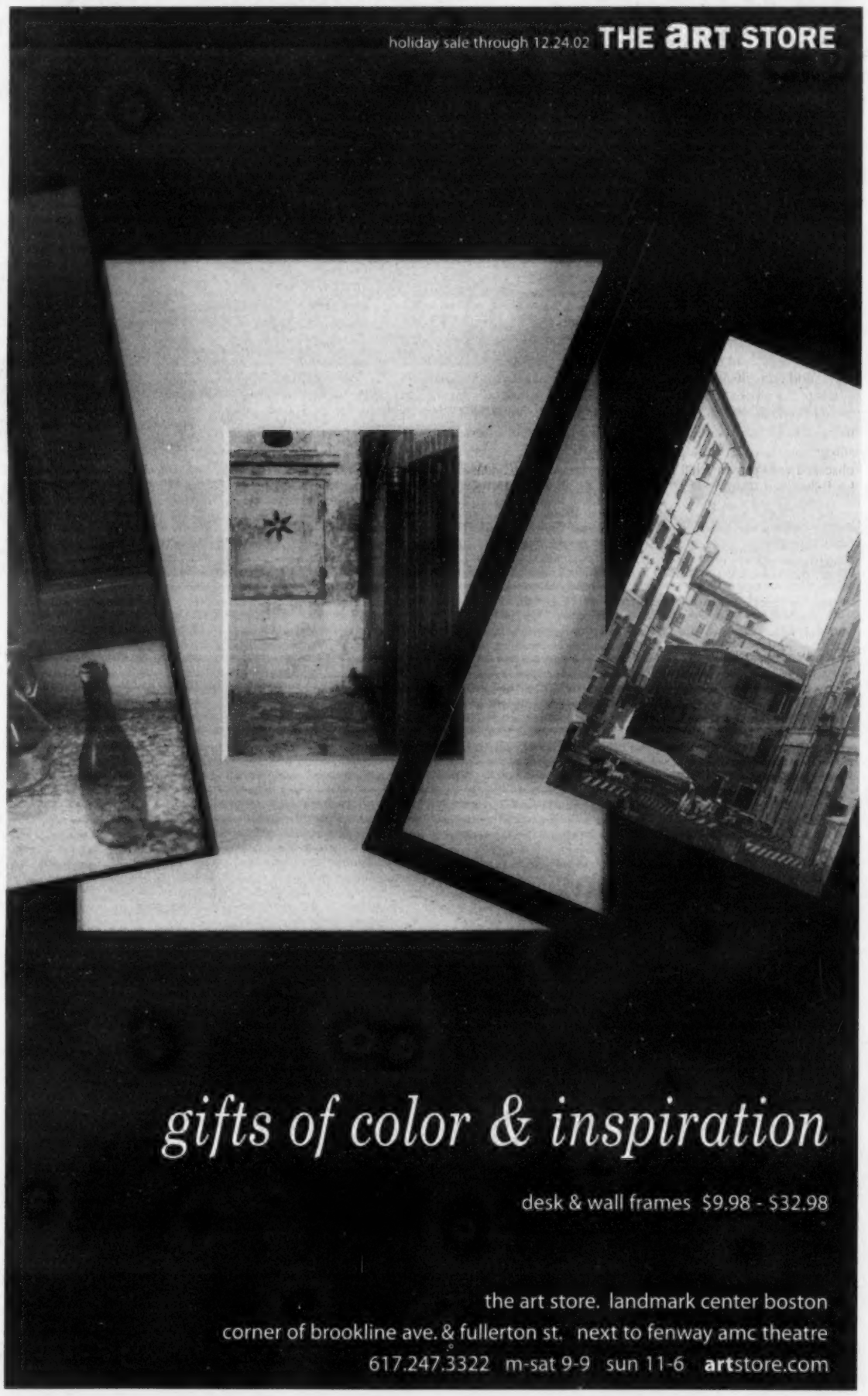
■ **THE TALE OF THE ALLERGIST'S WIFE.** *Rhoda* vet Valerie Harper stars in the Boston premiere of Charles Busch's Tony-nominated Broadway comedy, a co-production of the Huntington Theatre Company and Broadway in Boston/Clear Channel Entertainment. The "deliciously devious social satire" centers on "a culture-obsessed upper-middle-class New Yorker whose midlife crisis deepens when her glamorous childhood friend Lee reappears for a mysterious visit." Busch is the author of the Off Broadway hits *Psycho Beach Party* and *Vampire Lesbians in Sodom*. Lynne Meadow, artistic director of the Manhattan Theatre Club, directs. At the Wilbur Theatre, 246 Tremont Street, Boston (617-931-2787), through January 12. Curtain is at 8 p.m. Tuesday through Friday (there's no performance December 24, but there is a Wednesday 2 p.m. matinee on January 8 and a Thursday 2 p.m. matinee on December 26), at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. (no evening performance January 12) on Sunday. Tix $25 to $67.

■ **THREE PIECES OF ASS.** Subtitled "New Plays Inspired by a Donkey," this bill of works by Marty Barrett, William Donnelly, and Chris Walsh, responses to "a touching/humorous/perplexing photograph of an ass," is directed by David J. Dowling and presented by Mill 6 Theatre Collaborative in association with Rough & Tumble Theatre. Barrett's *Trading Up* is "a terrifying parable wherein the horrors of property ownership are exposed." Donnelly's *Chicken Soup for the Asshole* "treats on the universal matter of growing up as the daughter of a punk-rocker." Walsh's *Nights of the Jackass* is an "homage to great cinema of the 20th century." At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), December 12 through 21. Curtain is at 10:30 p.m. Thursday through Saturday. Tix $10.

■ **TRANSLATIONS OF XHOSA.** Recent Boston University School of Theatre Arts grad Kira Lallas performs her one-woman show, which "relives her experiences as a young white American girl in and around a black township in post-apartheid South Africa as she meets its women, its politics, and herself." The show also features singer Uzo Aduba and guitarist Scotty Conant. Courtney Rodland directs. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston, December 6 through 14. Curtain is at 10:30 p.m. on Friday and Saturday. Tix $5, at the door.

■ **UNCLE VANYA.** Hungarian director János Szász kicks off the American Repertory Theatre mainstage season directing his own adaptation of Anton Chekhov's 1899 play, which is set on a provincial Russian estate whose equilibrium is disturbed when the pompous, elderly owner pays a visit with his beautiful young wife. Szász previously directed *Mother Courage and Her Children* and *Marat/Sade* for the ART. The cast for this one includes Thomas Derrah in the title role as well as ART stalwarts Will LeBow, Karen MacDonald, Remo Airaldi, and Arliss Howard. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), through December 28. Curtain is at 7:30 p.m. Tuesday through Thursday (no performance December 24 or 25), at 8 p.m. on Friday, at 2 p.m. and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $34 to $68; discounts for seniors and students.

■ **VENUS DE MINIVAN: MOTHERS IN THE BREAKDOWN LANE.** Jennifer Krier and Hilary Illick, a duo of Boston-area writers, performers, and moms, perform their "three-act play of edgy yet compassionate intertwined monologues" depicting "personal struggles with career aspirations, love and marriage, raising children, and evolution of the self." Billie Jo Joy directs. At Art & Soul, 91 Hampshire Street, Cambridge (617-661-7376 extension 2), December 7, 13, and 14. Curtain is at 8 p.m. on Friday and Saturday. Tix $12.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television

Boom and . . . bust?

NBC's new cop show steps out while *The Sopranos* stands around

Continued from the cover

makes your mind race to figure out how it's going to get there.

Set in an unglamorous Los Angeles, the show tells its intricate cop stories from the prismatic viewpoint of seven main characters as well as assorted perps, victims, and witnesses. Each character's response is colored by personal issues and agendas; each character sees only a small part of the whole. And each character has an internal story line that the writers have slowly been letting out, like the tether line of a boat being pushed away from shore.

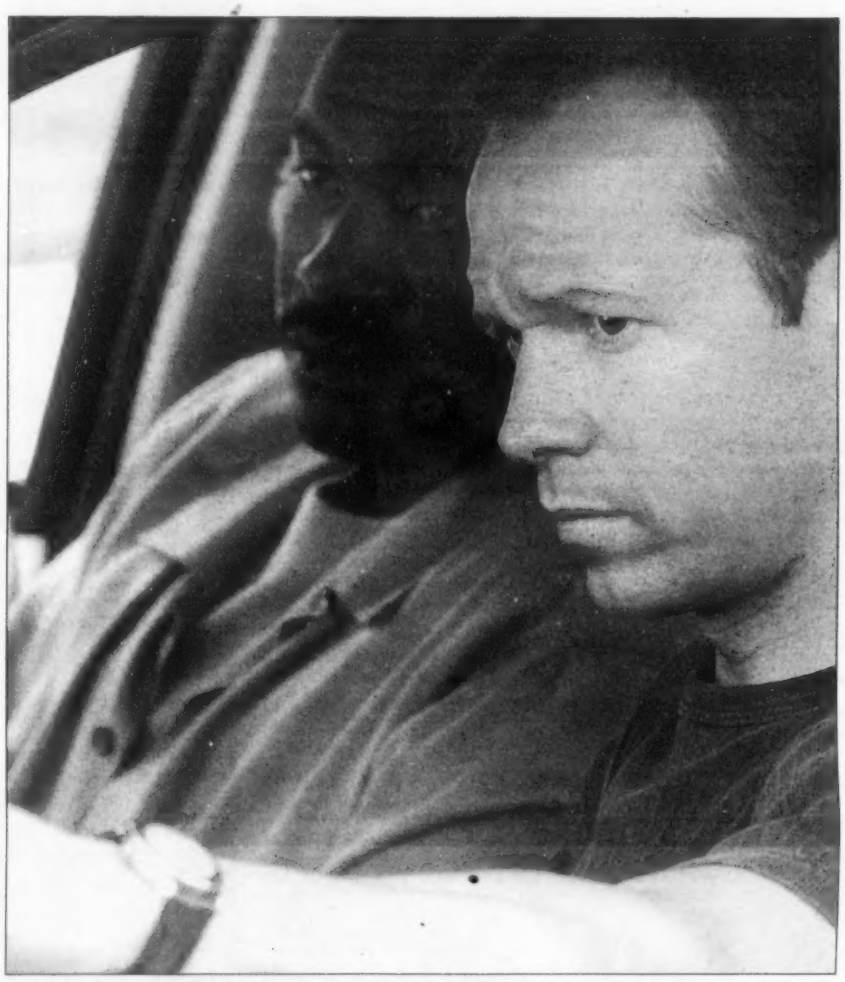
Quiet but take-charge LAPD detective Joel Stevens (Donnie Wahlberg) is keeping up a brave front on the job, but he's a sad, guilt-racked mess. His wife is incapacitated with depression and is unable to care for their young son (the cause of her illness hasn't been revealed yet, but we did get one brief glimpse of an empty baby's crib). Stevens is attracted to paramedic Teresa Ortiz (Lana Parrilla), who pays him a lot of gentle attention, but he's too decent to follow through (so far). His partner, Detective Bobby "Fearless" Smith (Mykelti Williamson), is a Gulf War veteran so soul-shaken by his experience that he can't put down roots back in the world; he lives in a motel and consults a daily list of things he wants to do before he dies (sleep with high-priced hooker — check). Deputy district attorney David McNorris (Neal McDonough) is staggeringly ambitious and self-loathing; he's obsessed with proving that he's nothing like his father, a ruthless political fixer back in Dorchester. McNorris's wife has just left him after learning of his affair with equally ambitious reporter Andrea Little (Nina Garbiras). Bearish, sarcastic patrolman Ray Hechler (Gary Basaraba) is a touch tainted, which leaves his straight-up partner, Tom Turcotte (Jason Gedrick), in a bind, torn between loyalty to his uniform-lifer partner and the desire to move up in the ranks.

Its fancy form aside, *Boomtown* is just the newest spin on the multiple-character cop-show juggling act that's been around since *Hill Street Blues*. It also conjures *Law & Order*'s bisected storytelling, except that this show is split into 10 parts, not two. *Boomtown* is a mosaic, which suits the setting well — LA is, after all, a city of fractured cultures and perspectives, a giant jigsaw puzzle made up of people who've come from somewhere else to fit in. McNorris could have been "the mayor of Dorchester," we're told, if he had stayed put in his home town. (Both McDonough and former New Kid on the Block Wahlberg are in fact Dorchester boys.)

Boomtown has the best writing of any current cop show, a perfect combination of plot dynamics and character development. Graham Yost, who created the show and often writes it, also wrote HBO's Emmy-winning World War II mini-series *Band of Brothers* and the seminal action blockbuster *Speed*. And *Boomtown* is where the former's vivid portraiture and the latter's pulsating inevitability intersect. It captures the moment when lives fall into the path of that runaway bus called fate.

In a typically lyrical episode, "Reelin' in the Years," a '70s radical fugitive named Chimera, who's been hiding out in suburbia as a model mom (she's played with a chilling, self-righteous intensity by guest Patricia Wettig), is captured by Stevens and Smith as the result of a fluke — a purse snatcher facing his third strike gives them a tip. The arrest leads to Little's discovery that it was Chimera and not her innocent partner who murdered an off-duty police officer during a bank hold-up. The off-duty police officer was the partner of Turcotte's abusive father, who never got over the loss; he berates his empathetic son for volunteering to drive the freed man home from prison. The harder the characters on *Boomtown* search for the truth, the harder the truth hits home.

BOOMTOWN'S INVIGORATING PLOT LINES are a reminder that there's nothing quite as satisfying as a compelling story compellingly told. ABC's spy drama *Alias* and the WB's *Buffy* spinoff *Angel* are two other fine, soulful machines that are fueled as much by the characters' emotional upheavals as by ever-surprising plot twists. I mention these two shows because they both air at 9 p.m. on Sundays, opposite *The Sopranos*, and that means they're impossible to watch unless you have two recorders and know how to use them. (Actually, I've been cheating this season — I've been forgoing *The Sopranos* on Sunday and watching it on Wednesdays at 9 p.m. in a little maneuver I call "disrespecting the *Wing*.") So chances are you haven't been tuning into the exquisite chess moves of *Alias* or the ever-deepening mythology of *Angel*. Instead, you've been watching Tony Soprano (James Gandolfini) and the gang meander through an aimless fourth season that wraps up this Sunday, December 8 (9 p.m. on HBO). And you're asking, is that all there is?



PARTNERS I: *Mykelti Williamson and Donnie Wahlberg seem lost in personal turmoil.*

PARTNERS II: *Joe Pantoliano and James Gandolfini back in happier days.*

After the 15-month lull between last season and the current one, *The Sopranos* took eight episodes — until "Whoever Did This," on November 10 — to get rolling. Along the way, the show bogged down in heavy-handed commentary about political correctness and oversensitivity to ethnic stereotypes (the Columbus Day episode). It blew a prime dramatic opportunity by revealing the suicide of Tony's firecracker mistress Gloria (Annabella Sciorra) after the fact. For most of the season, it forgot all about Dr. Melfi (Lorraine Bracco), Tony's increasingly useless shrink, and his daughter Meadow (Jamie-Lynn Sigler), who finally returned last week to rekindle tensions with her mother. And it wasted precious time — *Sopranos* mastermind David Chase makes only 13 episodes a season, after all — on uninteresting Soprano-soldiers situations like Bobby Baccalieri (Steven R. Schirripa) grieving for his dead wife and Paulie Walnuts (Tony Sirico) playing referee between his ma and the bullies at the nursing home.

What was good about this season? There was a new focus on the fascinating horror show that is Tony's marriage to Carmela (Edie Falco). Carmela attempted to lay claim to some of her husband's money while believing that she could morally distance herself from the source of it. Meanwhile, Tony, the self-described "sad clown," continued his lumbering self-destruction; unable to control his impulses, he made too many enemies and plowed through food and women. He also failed to notice that his wife and his enforcer, the sensitive, pony-tailed Furio (Federico Castelluccio), were making goo-goo eyes at each other right under his nose.

The Sopranos didn't really arrive this season until Tony whacked fellow capo Ralph Cifaretto (Joe "The Actor Most Likely Not To Make It Through The Movie" Pantoliano) for killing his beloved racehorse and symbol of manhood, Pie-O-My. (To be fair to poor Ralphie, he did set the stable fire partly in retaliation for Tony's stealing his skanky girlfriend and symbol of manhood, Valentina.) Granted, Ralph's spectacularly colorful death was played for shock value. But still, the kitchen-implement fight that preceded it (frying pan to the head, squirt of Raid to the eyes) and the gruesome butcher job that followed it recharged the tragicomic Jacobean brilliance of the show's dark view of family ties.

The most focused episode so far has been "The Strong, Silent Type" (November 17), which wove the season's threads with cunning and clarity: Tony's inability to delegate responsibility; Carmela's loneliness and desire; the fomenting dissatisfaction within Tony's ranks; and, most of all, the misplaced chivalry of these men as they avenge insults to wives, mistresses, and mothers with internecine violence. There was also a succinct bit of commentary from Svetlana (Alla Kliouka), Tony's uncle's shrewd, one-legged Russian caregiver, that put Tony's greed and solipsism into a post–September 11 perspective: "That's the trouble with you Americans. You expect nothing bad ever to happen when the rest of the world expects only bad to happen. . . . You lie on couches and bitch to your psychiatrists. You got too much time to think about yourselves."

This episode felt like the true start of season four; it was a fierce, sinewy renewal of purpose after too many flabby shows. *The Sopranos* is still a great comic opera about the increasing irrelevance of a bunch of stand-up guys. But this season, there was just too much standin' around. ■

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Robert Coover's pomo porno

BY MIKE MILIARD

"Sex," Michel Foucault famously declared, "is boring." The author of *Histoire de la sexualité* must not have been trying the kind of stuff Robert Coover writes about. In *Lucky Pierre* (Grove), an orgiastic romp exploding with endlessly adventuresome suckings and fuckings and reamings and creamings, Coover concocts a wordy world of boisterous bonking that makes *Tropic of Cancer* read like *The Book of Mormon*.

A renowned postmodernist and professor of electronic and experimental writing at Brown University, Coover spent more than three decades stroking this tumescent prolix fuck fest, a mammoth picaresque that tips its jimmy hat to Jimmy Joyce, Williams Burroughs and Gibson, and Philip K. Dick (hey!) as it wends its wobbly way through an uproariously smutty demimonde to an ejaculatory climax. But is it shooting blanks?

Lucky Pierre (called L.P. by his adoring public), is a pornstar proletarian, an erotic everyman. "It is understood that this is who he is, what he does, what he must do," Coover writes; "it is his karma. He is a man who fucks." Gamely scampering through a procession of skin flicks (or is it just one big one?), his rock-hard prick standing ever at attention, L.P. plies his trade in the permafrozen night air of Cinecity, a ghastly decaying megalopolis where "thousands of shuffling feet trample sullenly through the blood, slush, and snow, cars spin and smash into one another, things topple — wastebins, traffic signs, lampposts, marquees — as though obeying some inner mechanism of despair, entropy's special effects."

The story, such as it is, follows L.P. as he lives his life held captive by celluloid, ever in thrall to nine muses *cum* directors *cum* stars (each of whose name is a c-word) who subject him to page after page of their copulatory caprices. Under Cecilia's watchful eye, L.P. is the helpless sadist in a silent movie who turns a young girl's "delicious expanse of snow-white bottom . . . into ribbons of wealed flesh and blood." In Cleo's film, his head is swallowed whole by her vagina, which he describes as "a warm pot of honey." In Clara's directorial star turn, L.P. receives his Cunt of the Month ($500, COD), and after he's disastrously misassembled Catherine, she "pokes it in her armpit" while he sucks on her nippled crotch.

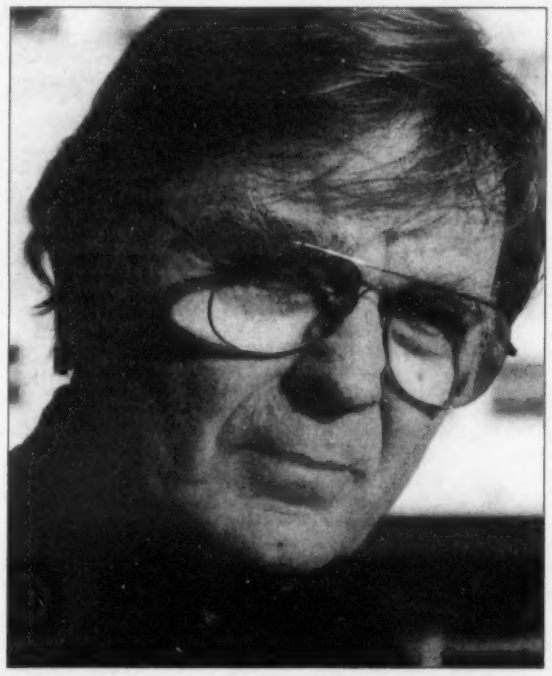
Coover is a ceaselessly inventive stylist who, it's clear, thrills at the chance to play fast and loose with vivid, scarifying depictions of a gallimaufry of fetishes and perversions. He writes in quickening gusts that evoke the inexorable surge toward orgasm, spews ecstatic exclamation points, screams in all-caps. He loves the page, and he treats it as a heaving and undulating canvas.

Which is interesting given that at Brown he teaches a class where students compose stories entirely on the screen, where the magic of hypertext allows for a protean story line that exists in three dimensions. In 1992, long before many had even seen the Internet, he penned a *New York Times Book Review* article called "The End of Books" that augured the obsolescence of the printed page. That hasn't happened yet, but Coover strives here to evoke the malleability of hypertext fiction: L.P. is entrapped in a whir of motion, unremittingly zoomed forward and dropped through and held fast in a chilly continuum that's beyond his control.

But despite his travels, he doesn't actually go anywhere. And on balance — despite its author's linguistic trickery and his hilarious, jaw-dropping prurience — neither does *Lucky Pierre*. After a while Coover's gaudy garrulity starts to feel onanistic. His ostensible goal is to explore and poke fun at the way we're imprisoned by our desires, at how our sexual urges shape and mold our identities. But for all the yuks to be had as hapless L.P. is dragooned into films like *Law and Ordure: A Cocks and Rubbers Masterpiece* or compelled to learn his "reaming, writhing and rhythmic dick," Coover's incessant cleverness obscures any substantive exploration of sexuality and media. After 300 pages or so, his licentious logorrhea suggests a drunken, sensationless fuck where, after long, fruitless thrusting, both parties finally give up, sweat-drenched, and roll over in exhaustion.

No question, the world Coover has wrought is stupendous and stupefying — a perpetual whir of screams and grunts and positions that would make the authors of the *Kama Sutra* blush. But though he's created a detailed, dazzlingly cinematic world that heaves with carnality incarnate, he doesn't quite nail it when it comes to infusing this fantastic sound and fury with a human resonance. As one of his own muses says: "pure artifice, I don't care how clever it is, lacks real bite, that push-pull thing that grips us all." ■

The Adventures of Lucky Pierre: Director's Cut
By Robert Coover. Grove, 413 pages, $24.



SEX MARKS THE SPOT: *Coover writes in quickening gusts that evoke the inexorable surge toward orgasm.*

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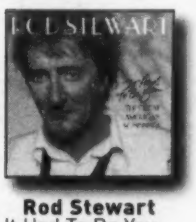

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classical

Duly noted

The BSO's *Hänsel und Gretel*, BAM's *The Pirates of Penzance*, and Barenboim

BY LLOYD SCHWARTZ

In his informative program note for the Boston Symphony Orchestra's post-Thanksgiving concert version of Engelbert Humperdinck's "fairy-tale opera," *Hänsel und Gretel*, Michael Steinberg opines: "whether or not it is actually an opera children love — as against one their handlers *think* they will love (or ought to love) — remains, for me, an open question. . . . I know I enjoy it immensely more now than I did as a child." Certainly the children around me, without the attention-grabbing devices of a fully staged production (flying witch, gingerbread house, 14 angels descending), were pretty restless until one of the memorable tunes brought forth smiles of familiarity.

But grown-ups couldn't have been more enchanted by this lovely performance. In charge was the Polish-born Marek Janowski, now director of the Dresden and Monte Carlo Philharmonic Orchestras and the Radio Sinfonie Orchester Berlin, and a frequent BSO guest conductor between 1989 and 1996. He shaped Humperdinck's Wagner-sized orchestra (and Wagnerian tunes) into graceful waves of momentum — the orchestra lovingly caressing those soaring melodies and tripping lightly through the familiar folk-like songs, like "Brüderchen, komm, tanz mit mir" ("Brother, come, dance with me") and "Suse, liebe Suse" ("Susie, dear Susie") — a real folk tune. There was little staging, so for once we could concentrate on the music, especially the darker side of it. And no sets meant no stopping for set changes, so it all whizzed by.

The opera, with its milder-than-Grimm libretto written by Humperdinck's sister, Adelheid, and evidently put into shape by her husband, Hermann Wette, was sung, impeccably, in its original, characterful German, with expertly projected translations any literate child could read. This language decision was surely right. Flat, homely English provides the wrong flavor for this lush, Germanic, schlag- and schmalz-laden score.

Hänsel and Gretel were an adorable pair of BSO debutantes, soprano Ruth Ziesak and mezzo-soprano Ruxandra Donose. Since they both wore pants suits, they looked more like two sisters (or brothers) than brother and sister. Ziesak, the taller one with the shorter hair, was a deliciously silver-toned Gretel as tomboy, or "new woman" (no witch is gonna push *her* around); shorter, riper, pony-tailed Donose was a melting-voiced, sweetly timid Hänsel (he is, after all, the one who gets caged). But despite the absence of family resemblance, there was such touching, tender interplay between them, and both were so likable — how could they not have grown up together?

Their Mother and Father were the American soprano Nadine Secunde and the distinguished German baritone Berndt Weikl. Secunde squawked her annoyance at her mischievous children, then poured out a moving, desperate, motherly lament over the state of the family's poverty. Weikl rather barked his entire role, yet he too, with his droopy mustache, dimpled grin, and pointed delivery, was the embodiment of the kindly dad, worried about his children in the dark woods overnight, with a child-eating Witch lurking.

That Witch was supposed to be the celebrated Greek dramatic mezzo Agnes Baltsa, whose only previous BSO appearance was a decade ago in the Verdi Requiem. But the Witch who emerged in the third act didn't look or sound anything like Baltsa. That was no mezzo, that was, in fact, African-American tenor Steven Cole, who last played (brilliantly) a fast-talking, cartwheeling Sellem, the auctioneer in the BSO's 1995 staged performance of Stravinsky's *The Rake's Progress*. The insert explaining the cast change never got inserted into many of the programs.

NO WITCH IS GONNA PUSH *HER* AROUND: *Ruth Ziesak was a deliciously silver-toned Gretel.*

It apparently wasn't easy to get a last-minute replacement in this country for a German-speaking Witch. But the BSO did well. Cole may not have been very scary, but he was wonderfully nutty — slipping into falsettos and other witchy voices, darting around, and flipping his black scarf over his shoulder. There's a history of men playing witches (not only in *Hänsel und Gretel* but also in Purcell's *Dido and Aeneas*); Michael Steinberg rather dismisses this campy practice in Humperdinck's opera, partly because the tenor register tends to get buried in the orchestration. But Cole's zest was infectious — I hated to see him incinerated so soon.

Soprano Maria Konyova, who sings Mimi at the New York City Opera, was up in the first balcony for two appealing cameos, the Sandman and the Dew Fairy; the latter sings the words to the gorgeous melody that sweeps through the overture ("I come with the golden sunshine"). The members of the PAL's Children's Chorus were awfully well-behaved for kids just rescued from becoming a Witch's dessert — but they sounded radiant and sang without scores.

The BSO, made up of an unusually large number of second-desk players, had some dicy moments but emerged triumphant under Janowski's skillful guidance. My favorite performance was by percussionist J. William Hudgins as a thieving two-noted cuckoo — both comic and sinister as the woods darken around our hero and heroine.

IN HIS PROGRAM NOTE for Boston Academy of Music's new production of Gilbert & Sullivan's *The Pirates of Penzance*, stage director Stephen Quint calls this "one of the world's most indestructible stage works. The most miserly amateur production . . . can be completely delightful and satisfying." So though I disliked what Quint did with it, the audience seemed pleased. It was actually heartening to see such responsiveness to a work made up of witty language and engaging tunes (there were audible chuckles, and sighs, at the pirates' "Come, friends, who plough the seas" — a tune better known as "Hail, hail, the gang's all here"). People might have liked a truly imaginative production even better.

Although Gilbert & Sullivan operettas have been BAM's bread and butter, the company's previous G&S (except for last year's inventive and naughtily satirical *Mikado*, which was staged by Ira Siff) has emphasized the kind of archly and mechanically self-conscious production that parodies only other G&S productions. Actors are so busy looking out at the audience, they rarely look at one another. The shticks are so disconnected from character, emotion, or situation, it's hard to care what happens; everything depends only on the quality of the next joke. The number in this *Pirates* that got the biggest laugh was the Major-General's poignant second-act ballad, "Sighing softly to the river," which Quint staged as a burlesque of classical ballet, with policemen and pirates as darting Wilis and the Major-General (Quint himself) as the Dying Swan.

Everything else seemed mere routine. I hope I never have to see another group of pirates forming a kick line, or a row of policemen bumping into one another like Keystone Kops when one stops and the rest don't. Even the updatings seemed dated: the Major-General, desperately groping for a rhyme with "strategy," interpolated "I think I'd better use one of my lifelines."

Quint's note alludes to his numerous productions of *Pirates*. Perhaps he's directed one too many. In any case, it was disheartening to see this throwback to BAM's bad old days. Former BAM artistic director (and company founder) Richard Conrad was criticized for casting himself in most of his productions; yet here was Quint directing himself in the leading comic role. The old BAM was a kind of stock company — part of the pleasure was seeing the same faces in new roles. Five of the major roles here were filled by singers making their company debuts, but there wasn't one I crave to hear again. Of the old BAM stalwarts, Drew Poling's bumbling Police Sergeant was a focused and touchingly comic characterization. Anna Maria Silvestri, the brilliant Mrs. Peachum in BAM's *Beggar's Opera*, was reduced to shameless — and relentless — mugging and milking as Ruth, the nursemaid turned pirate, who needs to elicit some sympathy or the laughs at her age and lack of allure will (and did) seem crudely misogynistic.

The most newsworthy element was conductor Gil Rose, music director of the Boston Modern Orchestra Project, whose excellent work for BAM on Samuel Barber's *Vanessa* two years ago is about to be preserved on a new Naxos recording. Rose provided a jaunty bounce for Sullivan's livelier numbers, though the playing didn't exactly sparkle, and the pace dragged in slower numbers like Frederic and Mabel's long second-act separation duet, "Stay, Frederic, stay!" (the generally vague diction didn't help here, or anywhere else). At least he kept most of the music moving along.

If BAM is essentially under new management, the first place for revitalization ought to be Gilbert & Sullivan — a process that seems to have ground to a halt after it was begun last year under the old management.

PIANIST/CONDUCTOR DANIEL BARENBOIM played a lot of notes for an almost sold-out Symphony Hall crowd in his first Boston keyboard recital in 30 years, for the FleetBoston Celebrity Series. He started with Mozart (the C-major Sonata, K.330) and Beethoven (the *Appassionata*), and ended with Liszt: the three *Sonetti del Petrarca* and the big Fantasia quasi Sonata (Liszt's "other" sonata), *Après une lecture du Dante* ("After a reading of Dante").

Barenboim remains a controversial musician. At the end, maybe half the audience was standing and cheering while the rest of us applauded politely. Although he had a number of technical lapses, especially in the "infernal" *Dante* Sonata, he played with remarkable agility, a staggering flexibility of touch (much of it exquisite), speed, and volume. He had many unusual ideas about phrasing, too, especially in the first movement of the Mozart and the slow, variations movement of the Beethoven.

But none of this amounted to more than mechanics. In very few places did he seem to connect to the music, to make any emotional sense of all those notes, to provide a narrative shape or the impression of spontaneity. One *Petrarch Sonnet* sounded like another, though their moods are quite different. In the middle of Mozart's Andante cantabile, the very quiet minor-key lament over a rumbling bass suddenly seemed about something real — something *felt*. A moment of poetry in the midst of all the prose.

SHE'S THE ONE WHO GETS CAGED: *shorter, riper, pony-tailed Ruxandra Donose was a melting-voiced, sweetly timid Hänsel.*

The applause generated four encores, three brief, minty, palate-cleansing Scarlatti "greatest hits," full of trills played with such quicksilver delicacy they didn't need to mean anything, and a hilariously unbuttoned Villa-Lobos *O Polichinelo*, with pompous bass chords punctuating the manic commedia dell'arte frivolity. Barenboim played this "Punchy" encore with more dramatic flair than anything else on the program. ■

HOLIDAY gift ideas

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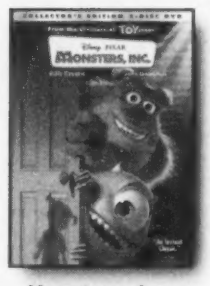

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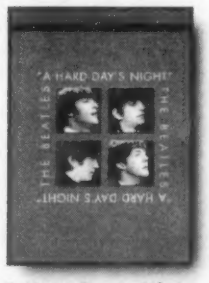

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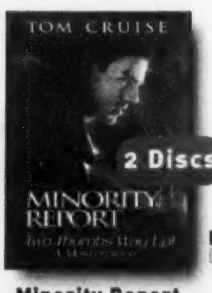

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HMV

Dynamic duo

Married to success: Tim McGraw and Faith Hill

BY FRANKLIN SOULTS

Among many other things, country music is marriage counseling with fiddles, which perhaps explains why husband-and-wife acts are as natural in Nashville as men's shirts embroidered with flowers. It was no surprise, therefore, when established hitmaker Tim McGraw married his one-time opening act Faith Hill in 1996, thereby extending a tradition that includes luminaries from George Jones and Tammy Wynette back to A.P. Carter and his wife Sarah (and all their famous descendants and spouses). But so successful have Tim and Faith been in their partnership that they're now daring to move into a realm where husband-wife teams aren't nearly so common — the far broader marketplace of pop music.

Of course, the duo have been peddling their wares to the mainstream for a while now. Their previous solo albums both debuted at the top of the *Billboard* album chart, one of many joint accomplishments the pair have shared over their congruent careers. Since their 1993 debut CDs, Hill has put out five albums and McGraw seven, plus a greatest-hits package. According to their (separate) publicists, each of these two catalogues has passed the 25 million mark, which averages out to about one Tim McGraw or Faith Hill album for every household in America.

Over the past few years Hill has taken greater advantage of that achievement than her husband by shifting more assertively into straight pop. Even so, she started in that direction only after McGraw introduced her to his ambitious Nashville producer, Byron Gallimore. Whereas Hill's early handlers had packaged her as the purty farm girl next door, Gallimore oversaw her transformation over the course of three albums into a cover-girl diva who strips her soul naked with sweeping, vaguely new-age-ish emotionality. The shift started in 1998 with the light-pop moves of her mainstream breakthrough, *Faith* (Warner Bros.), and gained momentum the following year with *Breathe* (Warner Bros.), which so far has moved eight million copies with its wailing pop-rock salvos (the photo spread of Hill lounging in black lingerie didn't hurt either). Two years after its release, *Billboard* still named Faith Hill the most-played female artist of 2001, a testament to *Breathe*'s remarkable staying power (and to Hill's post–September 11 version of "The Star Spangled Banner").

And now Gallimore has helped complete her transformation on the brand new *Cry* (Warner Bros.), which sounds as distant from *Breathe* as *Breathe* did from *Faith*. Released on October 15, the disc leaves behind all the trappings of country music, abandoning bluegrass fiddles and honky-tonk piano for a goth-pop pastiche of R&B flourishes and moody synth washes. Where *Breathe* leavened its histrionic assault with occasional forays into lite country, *Cry* just barrels through a set of pseudo Baptist hymns refracted through the prism of Madonna's *Ray of Light*, Christina Aguilera's teen diva debut, and Celine Dion at her most titanic. Needless to say, it also debuted at #1 on the pop charts.

And that was just the beginning of last month's McGraw-Hill juggernaut. A week ago Tuesday, Gallimore's name appeared in the stores as a co-producer on *Tim McGraw and the Dancehall Doctors* (Curb). Unlike his wife, McGraw still clamps the lid on his crossover potential with his big black cowboy hat and all that it represents (steel guitars, etc.). Yet his new disc owes so much to the Eagles — updated with a dash of U2's dour majesty — that it makes Garth Brooks sound like Ernest Tubb in comparison. At 8 p.m. the evening after its release (the night before Thanksgiving), NBC broadcast an hour-long outdoor concert that McGraw performed in his home town of Start, Louisiana. And at 9 p.m. the following night (Thanksgiving itself), the network topped that with an hour-long special by his wife from the clubs and soundstages that mark the rarefied world of a pure pop star (as opposed to the world of Starr, Mississippi, which happens to be Hill's home town). Neither singer mentioned the other more than in passing, which means few curious new pop fans would make the connection between them. This suggests that the connection between Tim and Faith and the tradition of George and Tammy has become so tenuous, you might as well compare them to Tom and Nicole. Or, more productively, to Bill and Hillary.

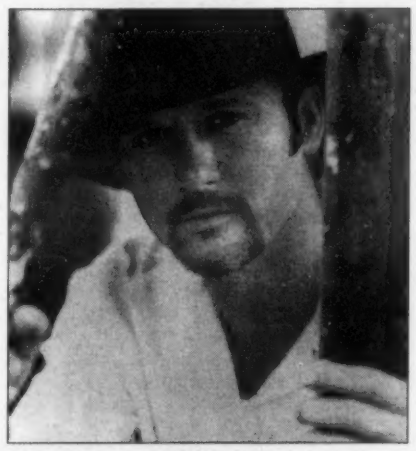
CROSSING OVER I: *Hill's* Cry *leaves behind all the trappings of country music for a goth-pop pastiche full of R&B flourishes and moody synth washes.*

Think about it. McGraw and Hill rose out of Nashville for the same yin-yang reasons that the Clintons rose out of Little Rock — they benefitted from the concomitant Southernization of America and the Americanization of the South. First postulated by historian John Egerton in the 1970s, this double trend was analyzed in relation to country music by Bruce Feiler in his celebrated 1998 book, *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes, and the Changing Face of Nashville* (Avon). According to Feiler, at the same time that Southern-style social conservatism has been spreading across America, "the sense of isolation and disenfranchisement that were central to the South have been replaced by a general sense of well-being and good fortune (down here we've got jobs and nice weather)." In short, the South has been transformed into America's idyllic notion of (white) suburbia. In politics, that joint transformation helps explain why the only Democratic presidential candidates to win election since Kennedy have been Southerners (including Al Gore, if you believe in actually counting votes). In country music, likewise, it means that most successful stars these days are "less about place and more about values." In some instances, those values are made fairly explicit, but more often than not they merge into a sonic wash that Feiler calls the expression of "American bliss — a touch of regret every now and then, a hint of suburban angst, but, ultimately, an overarching sense of contentment."

On his new album, McGraw expresses that bliss as purely as any country performer out there. The disc opens with "Comfort Me," a stately march celebrating America as a land of refuge with lyrics so adroit, they could have come directly from a Clinton speech. From there, the album rolls through plush background vocals and simple guitar riffs that move the tunes forward in a confident and catchy recasting of the late-'70s LA-country æsthetic perfected by the Eagles and Jackson Browne. Whether McGraw is rhapsodizing over his love life or his "Home," he sounds like a man whose notion of maybe naming the album after its opening cut was fueled by self-satisfaction rather than solidarity with immigrants.

And in fact, the few songs that disturb the mood mostly confirm his smug contentment. Like his Rhodes-scholar counterpart, this well-educated son of baseball pitcher Tug McGraw has some shortcomings that can make his Bubba role-playing seem all too real. On *Tim McGraw and the Dancehall Doctors*, Bubba comes out in tunes like "Who Are They," which sneers at the "funny boys" who run the *Village Voice* and *Nashville Scene*, and "That's Why God Made Mexico," which claims the struggling nation was put here just to serve our escapist needs.

"That's Why God Made Mexico" was also one of the few songs from the album that McGraw performed on his pre-Thanksgiving TV special, a spectacle that presented the musclebound Nashville hunk like a countrified version of *Born in the U.S.A.*–era Springsteen. If McGraw looked tawdrier than Bruce ("Did you see his fly?" exclaimed a friend later. "It wasn't a zipper; it was some kind of gothy stitched-leather thing!"), the show was still about as wholesome as American pop gets these days. The closing stomp-along, after all, was "I Like It, I Love It," a paean to the pleasure of being pussy-whipped that's a far cry from Bruce's "Pink Cadillac," a paean to the pleasure of pussy, period. And yet, to his credit, McGraw also performed his new album's fantastic first single, "Red Ragtop," a controversial number that turns on a teen abortion with as much complex, nonjudgmental empathy as any Springsteen classic.



CROSSING OVER II: Tim McGraw and the Dancehall Doctors *owes so much to the Eagles — updated with a dash of U2's dour majesty — that it makes Garth Brooks sound like Ernest Tubb.*

For that matter, the song is as good as George and Tammy's classic "Golden Ring," a number that also challenges country's conservative ideology while fulfilling its formal conventions. Hill's *Cry*, on the other hand, achieves the exact opposite combination. Unlike Shania Twain, who packed a country and pop version of every aggressively cheerful ditty onto her new *Up!*, Hill risked everything with her album. Although it's steeped in country's conservatism and self-absorption and working-class roots (a feature that links it with teen pop as much as its R&B beats do), it rejects country's regional and rural conventions. For that, the album has been savaged in the press and, as *Billboard* has reported, angrily rejected by a large number of country-radio stations, which are usually as kiss-ass as any corporate mouthpiece you could name.

That may have been inevitable, but it's still a shame. Unlike *Faith* or *Breathe* or any other Faith Hill product I've ever forced myself to sit through, *Cry* isn't half bad. Even at her best, Hill still doesn't understand the first thing about making a song tell a story — she's managed that only once in her career, on the bright, yearning chorus to 1998's "This Kiss." But her vocal skills really are set "Free" by her discovery of black rhythms. The gospel-drenched vocal interplay of "One," the Motown-like swing of "Unsaveable," even the bluesy operatics of "Cry" all boast a confidence and a soulfulness that were absent when Hill was shackled to her fiddles. (What's curious is that the Pink-penned "If You're Gonna Fly Away" isn't one of the good ones.) Just as this adopted daughter of small-town, working-class Mississippi parents claims, the album connects her to a deep, church-based Southern culture — and then, like a shlockier version of Shelby Lynne's miraculous *I Am Shelby Lynne*, it goes on to transcend that culture. The modern Nashville that her husband epitomizes does neither; it just paves over that culture and calls it "Home." No wonder the purty farm girl next door has taken to wandering. ■

Legendary hearts

The Mekons celebrate their 25th

BY FRANKLIN BRUNO

In his essay "Debord in the Resounding Cataract of Time" (collected in the City Lights anthology *Revolutionary Romanticism*), political theorist Daniel Blanchard writes: "In the case of a group of revolutionaries, however small, the form of its organization, the way it functions, the content and modalities of its action, all prefigure, as in a microcosm, the desired state of the world." In other words, if you want to change society, change yourself, or your selves.

If Blanchard has it right — and if an art collective doubling as a touring rock band counts as a group of revolutionaries — then the ideal city once the Mekons have overturned the existing order will have well-stocked libraries, better-stocked bars, and roaming patrols randomly enforcing the Mandatory Belly Exposure Ordinance of 1987. In the post office, volunteers switching envelopes on love letters to the strains of Johnny Cash and King Tubby. At the gates, the recently liberated heads of Sting and Bono perched on crossed spikes in warning. (No word on how the new regime will handle world debt or rain-forest depletion.)

The "form of organization" dictated by the Mekons' fluid line-up borders on the nonexistent. "I met them when I was 20, and I thought the band was a joke," says Sally Timms, who added "odd bits and bobs of singing" to several albums before reaching full Mekonhood in the mid '80s. "I had been hanging out with them, and singing in my own right, and they just seemed to get integrated. There was certainly no audition committee. You just kind of fade into this band, and once you get in for any length of time, you don't get out."

A full tally of Mekons past and present runs into the low 50s, and the current eight-member core disperses across two continents between projects. Guitarists Jon Langford and Tom Greenhalgh are the sole holdovers from the band's early days as Leeds University art students back in 1977, Britpunk Year Zero. (Co-founder Kevin Lycett, a/k/a "Ken Lite," still participates in their visual and conceptual projects.) Since the late '70s, the Mekons have explored British folk, American country, dub, calypso, and electronic collage, often simultaneously, not to mention *Rock 'n' Roll*, their 1990 debut (and swan song) for A&M. And though most if not all of the surviving clash-of-'77 Britpunks have faded away altogether or taken on music as a part-time gig, the Mekons have, through all their changes in sound, line-up, and geographical situation, remained in near-constant operation. This year, 2002, marks the band's 25th anniversary, as well as the release of a new Mekons Touch and Go CD and touring art show, both entitled *OOOH!*, and the publication of *Hello Cruel World* (Verse Chorus Press), a 218-page volume of selected Mekons lyrics.

You may not be able to get out for good, Timms says, but "you can go on leave for a while." And drift off they do. Accordionist Rico Bell performs and shows his paintings in San Francisco; former Graham Parker/Poi Dog Pondering drummer Steve Goulding gigs with Garland Jeffreys and Burn Barrel in New York; bassist Sara Corina works with Screaming Blue Messiahs' Bill Carter in England. And the Chicago-based Timms has recorded a string of sad, spooky country albums, with and without other members' contributions. Greenhalgh and Lycett seem most content with their low profiles outside the collective.

But Langford has held the band's side-project record ever since co-fronting the *faux* goth outfit Three Johns during a short, early Mekons hiatus. More recently he's established himself as a visual artist with his mixed-media paintings (fragmented images of Hank Williams and Bob Wills signing away their souls), and as a published writer with his rock-history-satirizing comic *Great Pop Things* (authored with Colin Morton, and collected in a Verse Chorus Verse book of the same title). He plays a key role in the loosely convened Pine Valley Cosmonauts, whose recent anti-death-penalty benefit disc *The Executioner's Last Songs Vol. 1* (Bloodshot) features guest vocalists from Steve Earle to David Yow. And there's the Waco Brothers, the visceral honky-tonk outfit that began as a beer-money outlet for Langford and some fellow Chicagoans with equally atypical country-music pedigrees, including Wreck guitarist Deano Schlabowske, former Jesus Jones bassist Alan Doughty, and Goulding.

The Waco Brothers' recently released *New Deal* (Bloodshot), their sixth full-length, continues their one-band assault on the Nashville-centric taming of a once-rebellious music. "AFC Song," written with Wilco's Jay Babcock, sums up the Waco Brothers philosophy: "Pump some new blood through the veins/Of cowboy hats and leather boys/To stimulate its brains." Like the Mekons, the Wacos spread the songwriting and vocal duties around, but Langford's stamp is unmistakable on tracks from the punked-up two-step "Blink of an Eye" ("The president's just half a man") to the gadfly call-to-arms "Poison" ("It's time to break wind where the shrinking violets grow"). This is country music minus the time-worn frontier iconography and plunked down in a Midwestern blue-collar barroom; as Langford once quipped, "Merle Haggard was never on a horse."

The past few years have found the Mekons marching at full strength — at a recent LA show, they sounded as vital as ever, shuttling between recent material and highlights from their punk and country pasts.

If the Mekons' own output is less anarchic than their citizenship policy, there's a good reason — some songs just sound better when everyone's singing together. On "Thee Olde Trip to Jerusalem," which leads off *OOOH!*, the entire band, plus engineer Ken Suiter and alterna-country chanteuses Edith Frost and Kelly Hogan, call the title out in unison, like a New (or Old) England shape-note choir after an excess of wassail. (Going for extra cross-cultural irony, the track also features an electric saz, the long-necked Afghan lute taken up by one-time Mekon bassist Lu Edmonds.) Between shouts, Langford rails at "the landlords and the rulers with their foot on your neck" before rattling off a litany of radical English religious sects: "The Ranters and the Quakers and the Fabians."

Speaking from Chicago before their most recent tour, Langford links "Thee Olde Trip to Jerusalem" to the Mekons' political concerns. "I'm speaking as an atheist, but that song is an attempt to find something positive in the Judeo-Christian tradition. When people hear 'socialism,' they think of Marx, but a lot of the socialism that actually improved people's lives in Britain came from religion." The title derives from William Blake: "Jerusalem" was the poet/mystic's code name for the free-living, free-loving utopia to come, and the "Trip" was the centuries-long struggle to reach it. Although, as Langford notes, "It's also the name of a pub in Nottingham . . . "

WORKING MAN'S HEAD: *the Mekons' socialism is Blakean and mystical as well as political.*

OOOH! (short for "Out of Our Heads") shares its title with a collectively signed exhibit of painted and sculpted heads that toured England earlier this year. Langford allows, "I wouldn't want to say 'what it means,' but to us the show was about the idea of the voice, and the power of music, maybe the way that a song can survive your death. Around Yorkshire there are all sorts of archaic stone heads that are supposed to have strange powers. So we dipped into a lot of things."

The show's oversize "Singing Head," from which various members' disembodied voices issued, was fatally damaged in storage outside Manchester by what Langford mysteriously terms "hooligan art critics." (Surviving work was recently shown in San Francisco, Chicago, and New York.) But the voices inside carry on: Greenhalgh's unaccompanied moan ("I am the stone head") opens one track on *OOOH!*, and others echo the show's theme of better living through decapitation. On "Dancing in the Head," Timms intones phrases from a Haitian zombie-making manual ("The head lives with an inner life of its own"). "Bob Hope & Charity" recounts the ancient tale of a British king whose severed head entertained his troops on the road back from battle.

Myth and buried history are hardly new interests, as Greenhalgh explains. "When we were recording our second album, in 1979, [engineer] John Gill told us, 'You think you're a punk band, but you're a folk band.' All we ever thought about British folk music was the cliché of bearded guys in jumpers, so it was inspiring to become aware of this rich vein of stuff." Since then, they've never met a legend they couldn't subvert. On 1986's *The Edge of the World* (issued in the US by Quarterstick in '96), "King Arthur" imagines the knights of Camelot as leftists under siege in Thatcherite England: "No one ever says goodbye these days/We're all too busy running scared." Two albums later, "Robin Hood" (from the 1988 Twin/Tone album *So Good It Hurts*) outed the Merry Men as omnisexual Marxists.

Despite these conceptual underpinnings, the Mekons are also capable of moments of aching intimacy. The new album's somber reading of the public-domain chestnut "Lone Pilgrim" is a case in point. (The band learned the song from Bob Dylan's *World Gone Wrong*; Dylan picked it up from Doc Watson.) From a traveler's unmarked grave, an exhausted Greenhalgh sings, "The same hand that let me through scenes most severe/Has kindly assisted me home." Full of gratitude for the end of a difficult journey, the performance locates the solitary flip side to the collectivist spirit that fuels "Jerusalem."

As for the Mekons' own long, not-so-lone pilgrimage, the past few years have found them marching at full strength. Steve Goulding returned for 1998's difficult *Me* (Touch and Go), and their work since, including 2000's grim *Journey to the End of the Night* (Touch and Go), is their best in a decade. At a recent LA show, the band sounded as vital as ever, shuttling between recent material and highlights from their punk and country pasts. The dirgy "Corporal Chalky," howled by Leeds-era member Mark White on 1979's *Devils Rats and Piggies a Special Message from Godzilla* (UK Red Rhino), is now an arresting ballad in 12/8 time, thanks in part to Timms's chilling precision.

The set's centerpiece was even more obscure. First recorded in a heavily sequenced version for the costly book-and-CD set *Mekons United* (Touch and Go), the epic "Orpheus" slipped under even long-time fans' radar. But at the LA show it turned out to be a crowd favorite, with the usually ax-less Timms strapping on Greenhalgh's guitar, all four frontpersons trading verses, and all eight musicians breaking into a unison shout of "Loose the Mekons, came the cheer!" After the show, Langford observed, "There's a lot of self-mythologizing rock and roll, and we've done our share, sometimes tongue in cheek and sometimes deadly serious." Either way, if any band have earned the right to sing their own legend, it's the Mekons. ■

Africa uncovered

The return of the Nonesuch Explorer Series

BY BANNING EYRE

In 1975, I was a freshman at Wesleyan University, which had recently begun offering postgraduate studies in ethnomusicology. Although the marketing term "world music" had yet to be invented by a cabal of globally minded London trend setters, we at Wesleyan already had a World Music Hall and a small world-music library. I used to take vinyl LPs out and copy the best tracks onto cassettes, which I listened to obsessively. This is how I discovered African music, in large measure thanks to the Nonesuch Explorer Series, whose volumes were accumulating year after year on the shelves of Wesleyan's music library. The entire series, some 91 CDs, is now being re-released, starting with the 12 original Africa volumes and a new Africa compilation.

I named my African cassette compilation "African Non-Drumming," an expression of my enthusiasm at discovering African flutes, xylophones, harps, lutes, and especially the iron-pronged mbira of Zimbabwe, which fills three Nonesuch volumes. I was a guitar player, not a percussionist, and though I loved a good African drum blowout as much as the next '70s college kid, I derived a deeper pleasure from the polyphony of a reed-flute ensemble from Burundi (on the *Music from the Heart of Africa* Explorer Series volume), a funky, lone lute thrumming away on the savanna of Niger (on *West Africa: Drum, Chant & Instrumental Music*), or the intertwining, polyrhythmic melodies of the mbiras on what remains my favorite volume, *The Soul of Mbira: Traditions of the Shona People*, which was recorded by ethnomusicologist Paul Berliner in 1972.

"In those days," Berliner told me recently, "the mbira was largely regarded as a toy in this country. The small, Hugh Tracey kalimba had made it here, but it was initially sold by Creative Playthings." In his book *The Soul of Mbira* (University of Chicago Press) and on his two Nonesuch Explorer reissues — the other being *Shona Mbira Music* — Berliner aims to introduce listeners to the stunning subtlety and surprising complexity of traditional Shona music made with the simple mbira. He also delves into the mbira's ceremonial importance: far from being a plaything, it has deep spiritual value to the Shona. And as a college student, I fell under its spell. Indeed, nothing so dramatizes the impact these seminal Nonesuch recordings had in the West as the worldwide network of mbira and marimba players that began to emerge in the early '70s. On the West Coast there are now mbira camps, Shona-music retreats, and popular ensembles who play hybrids of Zimbabwean traditional music. (There's even local mbira action: www.mbiraboston.org details the activities of the movement's Hub chapter.) When you ask veteran American mbira players where they first heard Shona music, the answer almost invariably includes Nonesuch's Explorer Series.

The Africa volumes were initially released between 1969 and 1983. It was in 1984 that I first attended a concert by King Sunny Adé and his Nigerian juju orchestra. That experience triggered the fascination with contemporary African music that has largely determined the direction of my life and work as a critic and a musician. Today, listening to the reissued Nonesuch recordings, I'm struck by how many of my later pop discoveries were influenced by the traditional music on these seminal volumes. I've devoted years to studying and writing about Thomas Mapfumo of Zimbabwe, an artist whose music grows directly out of the mbira tradition that Berliner documented. The recording by Stephen Jay of an eight-year-old Djerma boy playing a one-string kountougi lute on *West Africa: Drum, Chant & Instrumental Music* has all the key characteristics of the desert blues later popularized by Ali Farka Touré of Mali, and by my current favorite West African roots band, Mamar Kassey of Niger. Hamza El Din's 21-minute oud-and-vocal extravaganza on Explorer's *Escalay (The Water Wheel): Oud Music* delivers the essential magic of North Africa's soothing, meditative music, which is so often marketed these days with the buzz word "trance."

Not all the Nonesuch recordings stand up to the test of time. On the lead track of *East Africa: Ceremonial & Folk Music*, an Explorer Series album recorded by David Fanshawe in 1975, the problems inherent in trying to capture the various drums and voices of a ceremony in Uganda are patent: the recording focuses first on one singer, then on another, then on some drums, and so on in a meandering and not altogether satisfying fashion. Fanshawe's field recording of 60 men playing one-note Aluar horns in wavering synchrony is, on the other hand, overwhelming.

With the benefit of hindsight, it's also possible to question some of the choices made by the producers. The first Explorer release, *Ghana: High-Life & Other Popular Music*, focuses on a 1960s art band, Saka Acquaye and His African Ensemble. Acquaye studied at the Pennsylvania Academy of Fine Arts before returning to Ghana to combine traditional music from various parts of Africa with jazzy vibes, calypso and high-life rhythms, and Western arranging techniques. The result is interesting, but compared with the truly influential Ghanaian and Nigerian high-life groups who we now know were active in that era, Saka Acquaye and His African Ensemble are nothing more than a novelty act.

Nevertheless, it's intriguing to learn how many of these recordings were made. Paul Berliner recalls, "I think the Nonesuch recordings were done by people with very different backgrounds and goals. There were some who considered themselves explorers with a microphone, who were interested in sampling music and bringing it back. My interest overlapped with those people's, but I was there not as a recording engineer but as a student of the music, and an aspiring ethnomusiciologist."

Stephen Jay had different motives: he was in Africa to learn how to play the music, and he made his two Nonesuch albums only as an afterthought. Jay had studied composition with John Cage and had been inspired by the Nonesuch Burundi release, *Music from the Heart of Africa*. In West Africa, his goal was to make and play local drums. "It took about six months for anybody to take me seriously in any of the countries I went to. Once you're in there with your hands on the instrument and they can see that you have some ability and sensitivity about it and that you're playing the music for sort of the same reasons they do — to be part of that energy, that life force that is the music — suddenly you become like one of them. And once they saw this recording machine that I had, and what it could do, they would be constantly rounding up players who wanted to hear [recordings of] themselves."

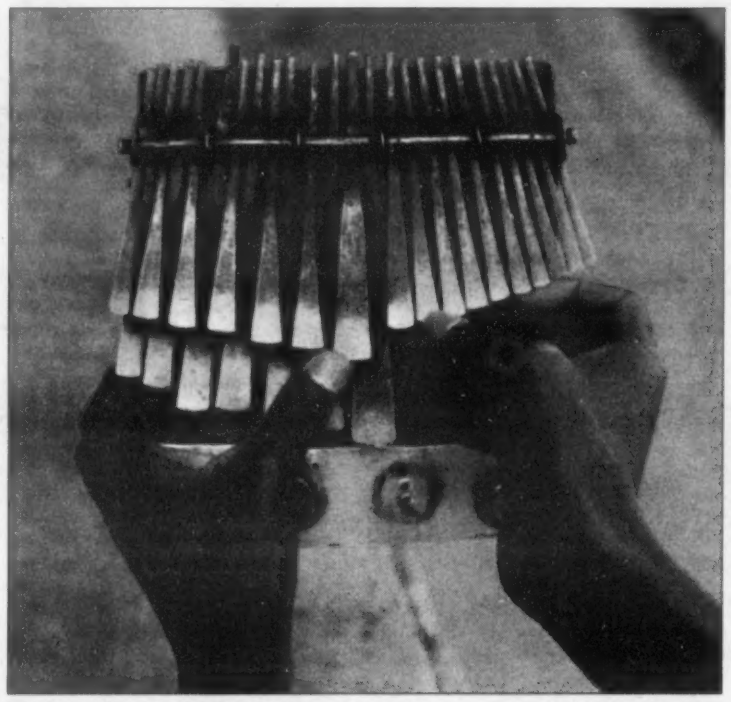
When Jay got his tapes home and hooked up with Nonesuch's Theresa Sterne, the coordinator of the Explorer Series, the real work began. "She was incredible, an absolutely amazing woman. She would hear a cut and say, 'That sounds like a third cut' or 'That sounds like something that would come near the end.' We'd go over and over and over these sequences, and if we changed one thing, we'd have to rework the whole sequence."

Jay went on to create his own African-inspired solo works, and to play bass with everyone from Wayne Shorter and Joe Higgs to Weird Al Yankovic. He has long since lost touch with the musicians he recorded for Nonesuch. "Most of the people I recorded were so far out in the boonies. They had very little contact with the cities. I think they just kind of went on with their lives as farmers and casual musicians."

This is probably true for most of the artists on the Nonesuch Africa recordings. Here again, the Hamza El Din volume and Zimbabwe releases stand apart. El Din went on to live, teach, and record in San Francisco, making a career of his entrancing nostalgia for his lost homeland, Nubia. Dumisani Maraire, who led the ensemble that in 1971 recorded *The African Mbira: Music of the Shona People*, became an important educator and performer in Seattle, presiding over a cross-continental musical dynasty that survived his death in 1999. And many of the musicians Paul Berliner recorded in 1972 went on to have international careers, including the virtuoso mbira players Ephat Mujuru and Cosmas Magaya and singer Mude Hakurotwi, who was a major influence on Thomas Mapfumo.

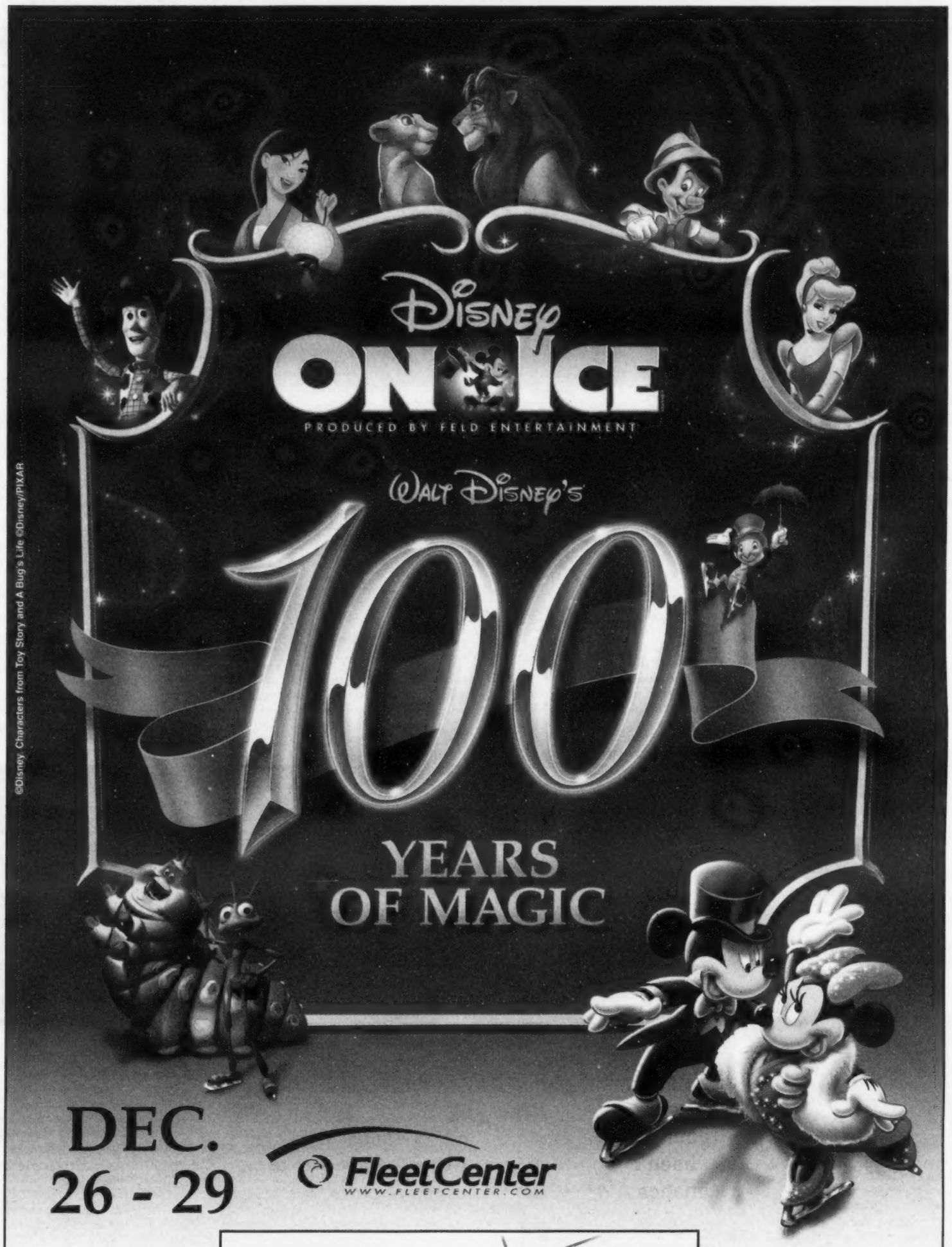
An educator, composer, and performer, Magaya recently toured the US. When I caught up with him, he told me what it had been like to be a young mbira player, the son of a spirit medium in a country at war with its white colonial rulers, and to have a white American show up with a tape recorder. "We were fighting for our liberation. So to see a white man coming who wanted to be associated with us, and wanted to learn something from us, I just thought, 'Maybe this is again another somebody, like, you know, Rhodes came to Rhodesia wanting to do some things and wound up taking the whole country.'" Magaya describes how he and his fellow musicians tested Berliner, waking him in the middle of the night to go and play at a ceremony, forcing him to stay awake and to play until his fingers bled. "Sometimes we felt pity for him after seeing him bandaging his thumbs with tape."

Eventually, Berliner was allowed to record a spirit-possession ceremony for *The Soul of Mbira*. This exuberant, otherworldly track, "Nhemamusasa," is one of the true jewels of the Explorer Series. Magaya says that it is still played at special sessions of the Zimbabwe parliament and that it was even featured at the funeral of the country's late vice-president, Joshua Nkoma. And he confirms that it wasn't just young Westerners like myself whose lives were so greatly influenced by the music on the Explorer Series albums. The international interest in mbira music aroused by recordings like *The Soul of Mbira* encouraged young Zimbabweans to give traditions they had been taught to dismiss as primitive a second chance. Such is the legacy of the Nonesuch Explorer Series. And thanks to the ever-expanding market for world music, the cycle has begun all over again with the re-release of these now legendary recordings. ■



THE SOUL OF MBIRA: *the spread of mbira music through the US is just one example of the Explorer Series's vast influence.*

The international interest in mbira music aroused by recordings like *The Soul of Mbira* encouraged young Zimbabweans to give traditions they had been taught to dismiss as primitive a second chance. Such is the Nonesuch Explorer legacy.



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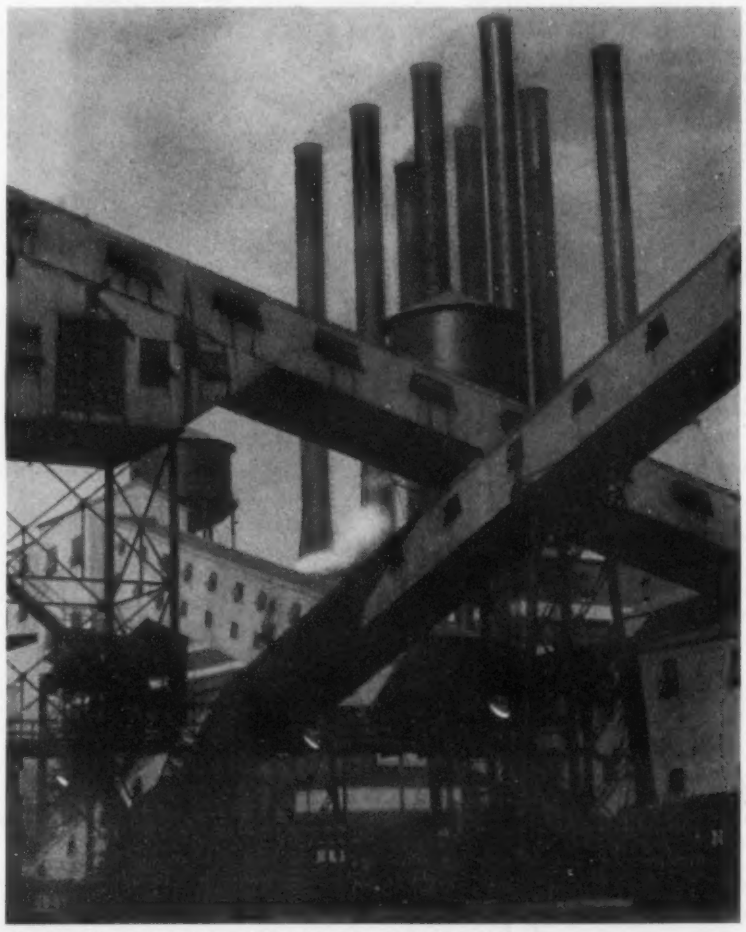

Criss-Crossed Conveyors—Ford Plant, 1927. Gelatin silver print. The Lane Collection.

jazz

Mixed media

Oliver Jackson and Marty Ehrlich 'paint' jazz

GIANT STEPS
by JON GARELICK

Is Coleman Hawkins's famous unaccompanied saxophone solo "Picasso" a "Cubist" work? Does Piet Mondriaan's *Broadway Boogie Woogie* look like jazz? Does painting change how we hear, and does music change how we see?

"I think the connection is very important to modern art, and I don't think it's been explored enough," Harry Cooper recently told a small group of gallery goers at the Sert Gallery in Harvard's Carpenter Center for the Visual Arts. Cooper is associate curator of modern art at Harvard's Fogg Museum, and the occasion was one of his regularly scheduled gallery talks for the Sert's current exhibition, "Duo: Oliver Jackson/Marty Erhlich."

In the spring of 2000, Cooper arranged for painter Jackson and jazz composer Ehrlich to operate in adjoining studios, with the idea that they would create a collaborative work in tribute to the late Julius Hemphill — saxophonist, composer, founding member of the World Saxophone Quartet, and a friend and collaborator of both artists. (Hemphill died in 1995.) Over the course of those 10 weeks, Jackson produced six large canvases that average nine by nine feet and collectively are called "A Garden." Ehrlich, meanwhile, wrote *The Long View*, a 64-minute piece employing 22 musicians (the recording is available from the German enja label).

The Sert Gallery is a smallish, 20-by-40-foot room with shaded windows in one corner. Two of the facing walls hold two paintings each and two hold one each. Jackson's canvases are tacked directly to the gray walls and set off by gray frames. Each is semi-abstract, semi-figurative. All recall the free, gestural images of the abstract expressionists, and each is remarkably rich in the variety of its markmaking. One is filled with dense black brush strokes through which patches of white, orange, and turquoise show through. On another, a thick cloud of pinks, blacks, and grays recalls the "pure" abstractions of Philip Guston. The thick twisting strokes of blue and yellow on yet another suggest Willem de Kooning. Figures emerge in some of the works as flat shapes, ghostly outlines, or thick-modeled paint. In any context, these paintings would be a major statement.

Ehrlich's *The Long View* is the most ambitious piece of his career in length and scale. Passages for his own solo flutes and saxophones alternate with sections for strings or horns. You can hear in it the massed, roiling counterpoint of Hemphill, as well as Mingus-like shifting tempos and Ehrlich's own brand of delicate lyricism. Its development and connective tissue — the repeated motifs and harmonic shifts — make it one of a handful of integral long-form works in jazz, beside those by the likes of Hemphill, Mingus, and Ellington.

So how do the pieces work together? In the gallery, Ehrlich's music plays continuously, with four-minute breaks between "performances." Cooper points out that the two artists did not intend to "illustrate" each other's work, and neither did they want to "get in each other's way," either in the process or in the finished work. Each piece is intended to — and does — stand alone. In considering the more mundane effects of combining music and art, Cooper explains that the average viewing time for a single painting is 30 seconds. At the Sert Gallery, it's been found that the music can drive viewers away immediately or hold them for an hour. Cooper adds that though it's possible to close one's eyes and shut out paintings, it's impossible to view the paintings without hearing the music.

He asks his audience of 10 or so to close their eyes for a few minutes. A solo saxophone gives way to a massive ensemble. We open our eyes and he invites comments. People point out how the music has brought a temporal aspect to the paintings, a narrative. A cataract of blacks and reds and greens now descends into a sea of blue, figures emerge. The brown figures in one painting suggest both the Middle Passage and Picasso's *Les demoiselles d'Avignon*. Says Cooper dryly, "Oliver denied both of those interpretations, actually."

INTERPLAY: *working in adjoining studios, Jackson and Ehrlich "collaborated" on six large paintings and a symphonic-length jazz piece.*

Could the paintings have "worked" with another piece of music, or the music with other paintings? Perhaps. But what impressed me was not so much the specificity of reference in these largely abstract works (Ehrlich's piece has six numbered movements and a postlude; there are no words in it other than the title). Instead, I was struck, despite the dramatic gestures in paint and music, by the room's peaceful equilibrium, the symmetry of the squarish shape of both the room and the paintings, the two low black benches, the diffuse gallery light and "ambient" projection of sound from several speakers. In "Duo," Jackson and Erhlich have created a unique space, an indoor garden for contemplation, eye and ear. ■

"Duo" continues at the Sert Gallery, in Harvard's Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square, through January 19. Harry Cooper's next gallery talk takes place this Saturday, December 7, at 11:30 a.m. Call (617) 495-5444.

Coming to light

Joe Venuti, Eddie Lang, and the Ponce sisters

BY CHRIS FUJIWARA

Before reviewing Mosaic's *The Classic Columbia and Okeh Joe Venuti and Eddie Lang Sessions*, I have to say one thing: I've heard the future of female vocal duos, and its names are Ethel and Dorothea Ponce. Not the least of the pleasures of this bewilderingly heterogeneous eight-CD box set is that it brings to light these obscure early-'30s artists, who, thank God, once did a session with Joe Venuti and Eddie Lang.

On the Ponce Sisters and their original, glassy style, more later. Another duo now concern us. Eddie Lang, generally held to be the first jazz-guitar innovator, and his frequent partner, violinist Joe Venuti, were quite an item in the '20s and '30s. "We'd just sit there and knock each other out," Venuti said about playing with Lang. They got on well together because their natures were in conflict. Venuti is a walking party, a center of attention; he carries good times in his violin case. Before he left home, he could already do everything on the fiddle. Now, no song can be a challenge to him. So on "Four String Blues" he sounds like a trolley driver on laughing gas. His Gypsy fiddle is fearsome (the intense "Jig Saw Puzzle Blues"). He can do what violinists are loved for everywhere: turn on the sentiment and keep it flowing through an implied infinity of embellishments ("Dinah," "I'll Never Be the Same").

Lang is the quiet genius who, by being in the same room, inspires Venuti to subtlety. Lang is by predilection a rhythm player, and his solos have the clarity and delicacy of one familiar with the discipline of supportiveness, of guiding and encouraging, knowing when to intervene, contributing much with little. Venuti bowls you over; you listen to Lang more attentively. More involved with blues than Venuti, Lang is also cooler. A multi-layered guitar solo like the wistful "A Little Love, a Little Kiss" is a stroll through a sonic sculpture garden. On unusual songs like "Perfect" and "Rainbow Dreams," his harmonic intuitions are deeply satisfying; he has an affinity for modulations (which were used more recklessly in popular music then than now).

If there's a coherence to the box, it's in the chamber-jazz sound developed by the small groups Venuti and Lang played in (often under Venuti's nominal leadership). Bass sax and baritone sax, both courtesy of Adrian Rollini (who also dabbles in such instruments as the goofus and the "hot fountain pen"), thicken the textures. Timpani and chimes create an exotic, unsettling mood. Arrangements surprise by their complexity, their range of colors; the musicianship is of a very high order, and devoted to the integration of carefully crafted effects. When the fabric gets turned inside out, the result is the surrealism of "Tempo di Modernage."

Venuti and Lang sometimes backed up tame pop singers, and for every Ethel or Dorothea Ponce or Bing Crosby there was unfortunately a Scrappy Lambert or a Smith Ballew. But since Lang minus Venuti recorded with some of the best blues artists, the Mosaic box has a high blues quotient. Bessie Smith is represented by three of her filthiest lyrics; two other greats, Lonnie Johnson and Texas Alexander, are here, as is the gender-ambiguous Gladys Bentley, a true original. From her to Paul Whiteman is quite a span, but Eddie Lang covered it; from 1926 to 1933 (the period of the box extends to 1935) he and Venuti explored many worlds. To listen to them is to enlarge one's definition of what jazz is.

Which brings me back to the Ponce Sisters. They contribute five sublime performances to this collection. Beautiful dreamers, they float through every take with discreet melancholy, as if leaning on their elbows and gazing into mirrors. They have a trick of pretending to drift apart only to rejoin in two-part harmony; one wonders whether they liked each other. Along with their maddeningly perfect diction, they have the gift of total detachment. The excitement of their accompanists fails either to faze or to rouse them. It might be stretching things to call the Ponce Sisters "jazz," but they do swing — especially on the reproachful "So At Last It's Come to This." Are they white-hot mamas posing as Ohio schoolteachers or vice versa? Their note bending ("a million ti-imes a da-ay" on the contemplative "A Million Dreams") enhances their carefree mystique while hinting at sybarite sophistication. When do we get the Ponce Sisters box set? ■

The Classic Columbia and Okeh Joe Venuti and Eddie Lang Sessions *is available only through Mosaic Records. Write to Mosaic at 35 Melrose Place, Stamford, Connecticut 06902, or call (203) 327-7111, or go to www.mosaicrecords.com.*

SIMPÁTICO: *"We'd just sit there and knock each other out," Venuti said about playing with Lang.*

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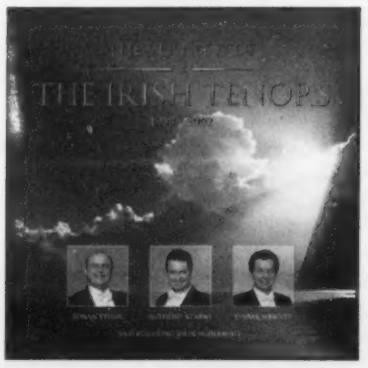

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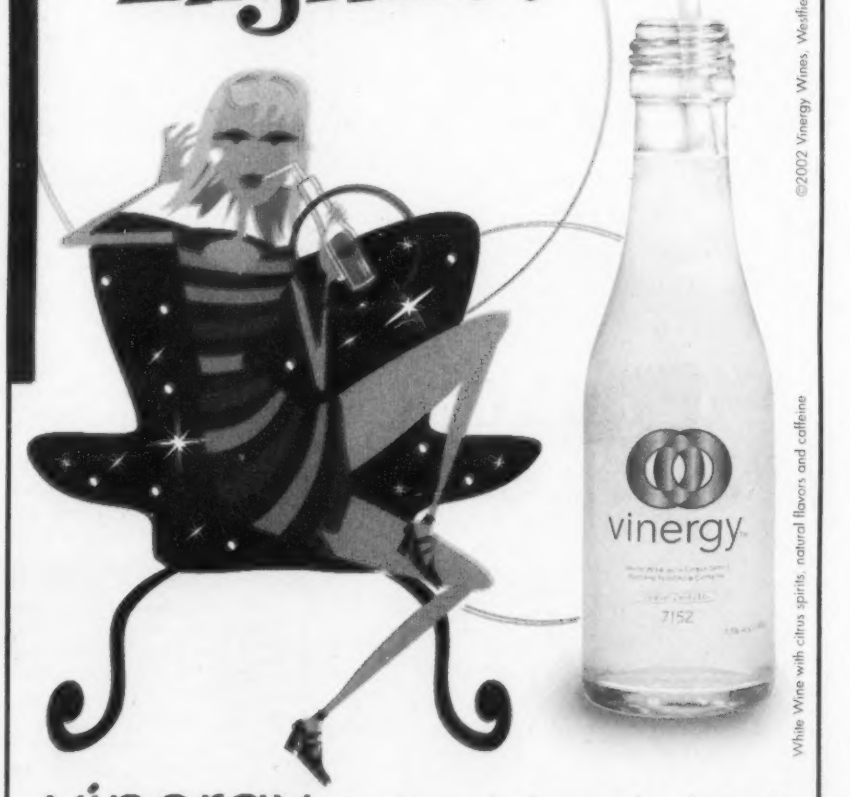

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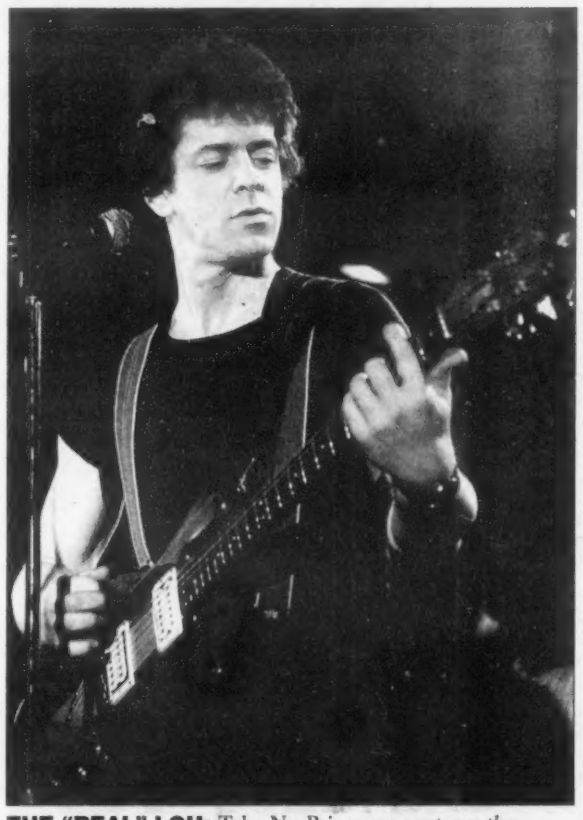
Talk therapy

Lou Reed's *Live Take No Prisoners*

pop rocks
BY MATT ASHARE

"I do Lou Reed better than anybody." The truth can hurt, but with that remark Lou Reed turns what might otherwise be a painful memory into an enlightened and amusing study of the rock-and-roll animal in the wild. *Live Take No Prisoners*, a double album culled from a five-night residency at New York's Bottom Line that Reed played in support of his 1978 studio album *Street Hassle* (Arista), stiffed at the time of its release. As David Fricke points out in his liner notes to the BMG Heritage CD re-release of the long-out-of-print recording, *Take No Prisoners* never even entered the *Billboard* 200 album-sales chart. What Fricke neglects to mention is that there's every reason to believe that Reed's label at the time — Clive Davis's Arista Records — would have had little or no interest in seeing the album succeed, since the 10-song *Take No Prisoners* has a high-strung, possibly amphetamine-addled, aggressively (and uncharacteristically) loquacious Reed going off half-cocked about such sacred cows as *New York Times* critic John Rockwell, the Academy Awards, and fellow Arista Recording artist Patti Smith. And though FM radio in those, uh, heady days found room to program prolonged live recordings like the bombastic "Sweet Jane" of 1974's *Rock n Roll Animal* (RCA), the rambling Lenny Bruce–style monologues that adorn key tracks on *Take No Prisoners* push the envelope of acceptability a bit too far. Reed himself, in Victor Bockris's 1994 biography *Transformer: The Lou Reed Story* (Simon & Schuster), would come to characterize *Take No Prisoners* as "a comedy album."



THE "REAL" LOU: Take No Prisoners *captures the essence of Lou Reed in the '70s — the combustible mixture of arrogance and intelligence, foolishness and wit, grit and pretension, artifice and artfulness — the way no other album could.*

Yet as amusing and reckless as his shtick on *Take No Prisoners* is, the album is no comedy of errors. And though it's too off-the-cuff at points to be a *staged* musical comedy, it certainly is theatrical. As Reed finally lets on at the beginning of side four — now midway through disc two — everything about his performance here is part of an act. "Watch me turn into Lou Reed before your very eyes," he jokes as he gets into character to deliver what's become his themesong of sorts, "Walk on the Wild Side." But he's not *really* kidding. He's just letting the audience in on the essential charade that's always been at the heart of the rock-and-roll experience — the fabricated reality a performer inhabits in order to put across a song, whether it's as blatantly fantastic as David Bowie's Ziggy Stardust, as earnestly homespun as Robert Zimmerman's Young Bob Dylan, or as plain and humble as Bruce Springsteen's Bruce Springsteen. As many people have observed, it may be one hell of a song, but John Fogerty wasn't born on the Bayou.

Lou Reed, however, *did* hang around Andy Warhol's Factory. And as he goes to great lengths to point out on *Take No Prisoners*, at the expense of making it through even a single verse without interrupting himself, the song "Walk on the Wild Side" is populated with real people. "Little Joe was an idiot . . . ," he remarks so offhandedly that it's amazing he even remembers to cue the "colored girls" to do their thing. (At one point, though, he and the band seem to lose track of where the song's ascending bridge belongs.) And there are plenty of places on *Take No Prisoners* where even Reed seems to buy into the illusion that he's just having a conversation — a very one-sided conversation — with some friends rather than performing for a captive, paying audience. "Coney Island Baby," for example, finds him reminiscing casually about his exploits as a high-school athlete.

In contrast, the set's radically reworked version of "I'm Waiting for My Man," which has been slowed down to a dirty, shuffling blues, no longer comes off as Reed's own first-person account of a determined hipster scoring smack on the street. Instead, he takes on the hollowed-out mono-drone of an aging, world-weary junkie — a fictional persona akin to the tragicomic drug addict Richard Pryor role-plays on *That Nigger's Crazy* — and develops it into a deadly serious character study for the close-to-15 minutes that are preserved here from what was reported to be a full half-hour version. Although it might have been nice if the CD reissue had featured an extra take or three from the five-night stand, the one major disappointment is that it doesn't include the other half of this unique and compelling "I'm Waiting for My Man."

But just having *Take No Prisoners* back in print — along with a newly mastered version of Reed's first and only real hit album, the David Bowie–produced 1972 disc *Transformer* (BMG Heritage), replete with bonus demo versions of "Hangin' Round" and "Perfect Day" — and on CD for the first time addresses what would otherwise be a major oversight. Because after decades of accumulated word-of-mouth buzzing among fans, *Take No Prisoners* had become one of those rare commercial flops that just wouldn't go away — tales of Reed's outrageous behavior had made the album almost as notorious as the all-feedback *Metal Machine Music* (with the bonus of being infinitely more listenable). What makes *Take No Prisoners* special is that it captures the essence of Lou Reed in the '70s — the combustible mixture of arrogance and intelligence, foolishness and wit, grit and pretension, artifice and artfulness — the way no other album could. Not *Transformer*, with its neatly packaged portrait of Reed as a counterculture poet with a rock-and-roll heart, and not even the more idiosyncratic and defiantly uncommercial *Street Hassle*, an album bookended by one of Reed's most overtly offensive songs ("I Wanna Be Black") and one of his most successful fusions of rock and poetry ("Street Hassle"). (Although it's easy to overlook the relatively musical performances in the midst of all the over-the-top verbiage, both of these *Street Hassle* tracks, as well as the Velvet Underground tune "Pale Blue Eyes" and the title track from Reed's 1973 album *Berlin* (RCA), are given relatively straight readings on *Take No Prisoners*.)

Reed, like a lot of "difficult" artists, has had a tendency to be wrong in his assessment of his own work as often as he is right. But he was dead on when, as quoted in the Bockris bio, he noted at the time of *Take No Prisoners*' release that "if I dropped dead tomorrow, this is the record I'd choose for posterity. It's not only the smartest thing I've ever done, it's also as close to Lou Reed as you're probably ever going to get, for better or worse." Reed has managed to soldier on as an aging rock-and-roll icon and even gain the kind of respectability that the Lenny Bruce in him loathed on stage at the Bottom Line in 1978 — "Fuck *Radio Ethiopia*, man," he snarled in reference to Patti Smith's 1976 album. "This is Radio Brooklyn . . . I ain't no snob." And for better or worse, he's certainly no longer the loose cannon he once was. In fact, he may not even do Lou Reed better than anybody anymore. But there are moments on *Take No Prisoners* that stand alone as documents of Lou Reed doing Lou Reed better than anyone will ever do Lou Reed again. ■

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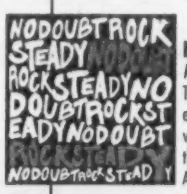

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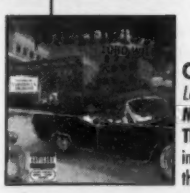

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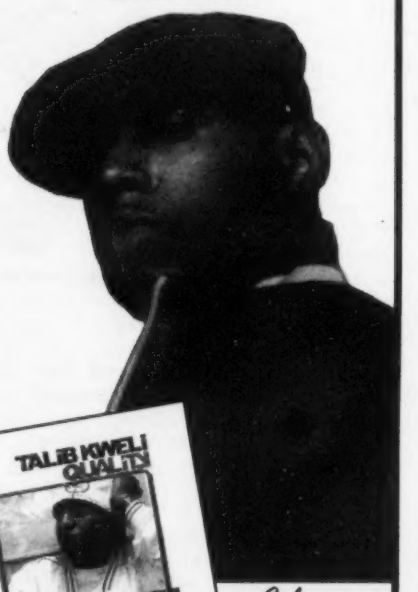

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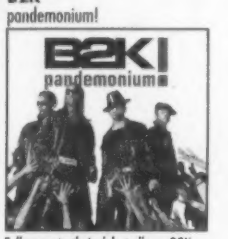

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music

Top gun?

Jay-Z is still rap's #1 — for now

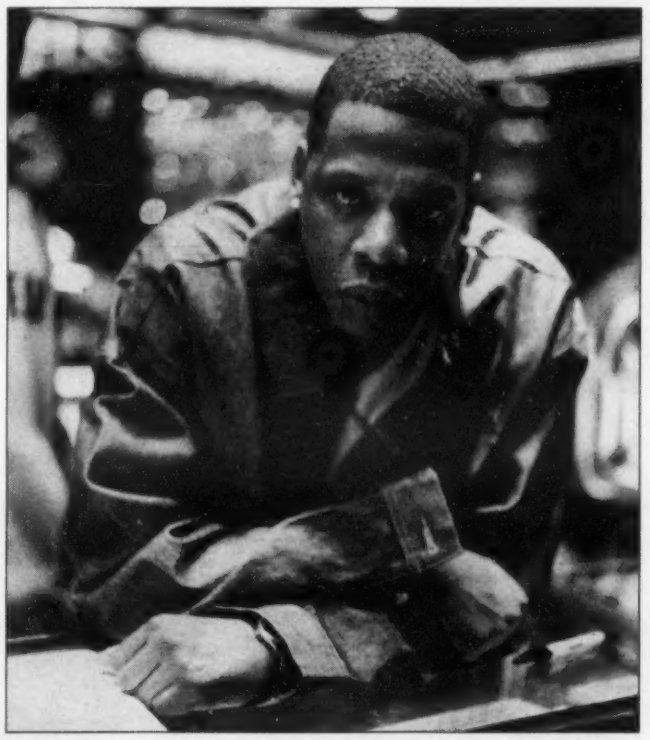
BY MICHAEL ENDELMAN

As of the end of November, there was a heated battle for the #1 spot on the *Billboard* 200 being waged between Motor City madman Eminem and the King of New York Jay-Z. The winner: the self-proclaimed "Michael Corleone of the microphone/The Michelangelo of flow," otherwise known as Jay-Z, whose sixth solo album, *The Blueprint 2: The Gift & the Curse* (Def Jam), sold more than 500,000 copies in its first week, unseating Eminem's soundtrack to *8 Mile* (Interscope) from its short reign at the top. The two most popular MCs in hip-hop couldn't be more different. Driving forward with alarming velocity, Eminem's flow is wound up to vein-popping intensity; it always seems on the verge of veering off the tracks in a screech of obscenities and violence. Jay-Z, on the other hand, is the casual virtuoso who makes rapping sound like Sunday morning. Laying back on the beat, he turns casual conversation and tossed-off asides into hard-swinging raps that are pure confidence, a representation of all-American cockiness that is unmatched in hip-hop.

It's all an act. Making raps sound effortless takes serious sweat, and there's no better proof than Jay-Z's astonishing work ethic. Since releasing his Def Jam debut, *Reasonable Doubt*, in 1996, he's turned out nine CDs, including six solo albums, one soundtrack, one live album, and two collaborative efforts. That's 1.5 albums per year. But after last year's stunning career highlight, *The Blueprint*, it's hard to imagine what even the "flow of the century" could do to top himself. Mo' tracks, mo' producers, and mo' cameos is the unsatisfactory answer on *The Blueprint 2*. Following the razor-sharp focus and unadorned emotion of *The Blueprint* — which featured only one guest MC (Eminem) and Jay-Z's most personal work to date — this year's model is a bloated and overstuffed two-disc, 110-minute set with 25 songs, 10 producers, and more than 15 cameos. It's the return of Jay-Z as calculating CEO, with one eye on his market share and the other on his bank account.

The sad part is, there's nothing here that sharp editing couldn't have remedied. Strip away soggy disco funk like "As One" (featuring an Earth Wind & Fire sample better suited to P. Diddy), too many appearances by Jay-Z's Roc-A-Fella crew, and some heavy padding toward the end of the second disc and you'll find another classic album hidden inside. A true sequel to *The Blueprint*, however, this is not. For one, Jay-Z seems to be enjoying life a bit more these days. His heavily publicized romance with Destiny's Child Beyoncé Knowles is detailed in the first single, " '03 Bonnie & Clyde," a we're-so-happy-together love song that has him actually sounding sorta cute. "The new Bobby and Whitney/Only time we don't speak is during *Sex and the City*," he raps over a smooth, neo-soul beat. And though the one cut directed at Nas, "Blueprint 2," does have a spooky Ennio Morricone sample going for it, the disses have no heart. More than just a dull track, it gives weight to rumors that the Nas/Jay-Z beef was nothing more than a smartly constructed marketing tool.

Even the supposed concept of the album — the "gift" of being a hip-hop zillionaire versus the "curse" of fame — doesn't hold up. Jay-Z's pros-and-cons list comes up pretty one-sided: "You're invading my space, you need to be easy . . . stop spittin' in my face," he moans on "2 Many Hoes." The price of fame sure is steep, Jigga — some spittle on your brow. We feel for you.



DELIVERING THE GOODS: *though bloated to two CDs,* The Blueprint 2 *is still one of the best hip-hop releases of the year.*

Still, emphasizing the positive is what Jay-Z does best. So as a collection of party cuts and battle tracks that luxuriate in cocksure attitude, giggle-worthy one-liners, and over-the-top braggadocio, *The Blueprint 2* delivers. And as the top dog in hip-hop, Jay-Z can afford the best producers in the game. They come through with the disc's hottest stuff, from the lush, pitch-shifted soul of newcomer Kanye West's mixes to the fractured Indo-funk of standard bearer Timbaland's tracks to the new-wave crunk of the ever-present Neptunes. Even Lenny Kravitz sounds cool on "Guns & Roses," a swaggering dip into rap-rock fusion.

Yet despite the top-drawer beats, the astonishing flow, and the convincing case that can be made for *The Blueprint 2* as one of the best hip-hop albums of the year, a whiff of desperation surrounds this project. It's as if Jay-Z needed the parade of guest stars and producers to reinforce his ego. And if he can't trust himself to carry an entire album, then it's only a matter of time before someone else claims his crown. ■

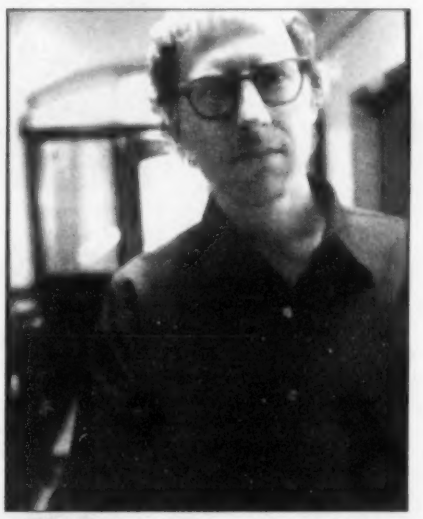
Nothing fishy

Tom Burris jabbers without trout

BY MAC RANDALL

Singer-songwriter Tom Burris's artistic credo is simple. "I really like to write poppy, hummable songs," he says about his new CD (and solo debut), *For Sale* (Tomato). The disc features a dozen such songs, all propelled by Burris's husky Dave-Wakeling-meets-Elvis-Costello vocals and blaring harmonica. They're the kind of tunes that sound as if you'd always known them: a little quirky, a little offbeat, but always anchored in familiar terrain with a big, bristling hook.

And if they sound familiar to long-time watchers of the Boston music scene, that's because though Burris now resides in New York, he was a Bostonian for seven years. Back in the early '90s he led a band here, the memorably monikered Jabbering Trout. "I look back at my time in Boston with great fondness. I lived for a while on a sailboat in the harbor, and I just loved that. I still have a lot of dear friends there, and I'll always have an affection for the audiences there, because that's where it all started."



HOOKED: *after a disappointing finale with Boston's Jabbering Trout, Burris has rebounded with new songs and a new audience.*

Burris didn't come to Boston to make music; he moved here from Utah because he was an aspiring novelist who'd been accepted into Boston University's graduate writing program. Before long, though, he was busking in Harvard Square as a solo act. He did finish the novel ("It's in storage someplace, and it's not particularly good"), but he left the academic life behind in order to pursue a career in music with Jabbering Trout. That band's likable brand of folk pop garnered a sizable local following; by 1996 they had released two CD on their own and were being courted by several major and minor record labels. Then, as is so often the story when bands start doing well, something went awry.

"We were so sure we were going to get signed that we stopped pushing it," is how he remembers the beginning of the end. "And then the interest in us dried up. That came from us not understanding the industry, not realizing that just because everybody's saying, 'Yeah, this is great, we're going to do this,' doesn't mean they're actually going to do it. We ended up signing this ridiculous one-sided contract with three ambulance-chaser lawyers. Ultimately, in order to get out of it, we had to pay them $1000 apiece — and you have to remember this was a band that got its money from playing open-mike nights five times a week and selling homemade CDs."

In the wake of that major disappointment, the members of Jabbering Trout parted company, and Burris moved to New York, where he became a regular at cozy Lower East Side venues like the Living Room and the Parkside Lounge. Through a series of serendipitous circumstances, he was approached by new management, producer John Alagia, who'd worked with Dave Matthews, Ben Folds Five, and John Mayer, and an interested label, Tomato, which relaunched itself this year with Burris as its first new signing.

"I look back at my time in Boston with great fondness. I lived for a while on a sailboat in the harbor, and I just loved that."

The interest in storytelling that led Burris to study writing at BU remains a powerful force in the songwriting on *For Sale*; it's just that he's now comfortable working in the shorter format of the pop song. "Confessional songs don't interest me that much. I'm trying to get at things that are universal, some way or another. And it's more interesting to write a song about a situation or a character rather than myself."

Several of the album's songs also demonstrate his knack for tapping into and even anticipating current events. The title track tells the story of a politician or a corporate exec who's run into trouble with the law. With the Enron and WorldCom scandals still hot-button topics, it's easy to see where Burris might have come across the scenario for the song, but in fact the lyrics were written long before either scandal broke. And on an uptempo hoedown titled "The Voice of Gideon," he tells of a bankrupt farmer who heads into town with a rifle, intent on taking violent revenge. Thoughts of the Washington sniper spring quickly to mind.

"That song's more relevant now than ever," he agrees. "We have these homegrown, disgruntled people — well, they're terrorists, and I want to show that side of America."

At a recent gig at Joe's Pub in New York, Burris and his three-piece band tore into both songs with gusto, and the positive energy in the room was hard to deny. It was also hard not to recall seeing him in similar situations with Jabbering Trout four years ago. "Things are happening, and people are talking. It's all feels very familiar. It hasn't built up to a critical mass yet, but I think it will. I just hope it doesn't take another four years." ■

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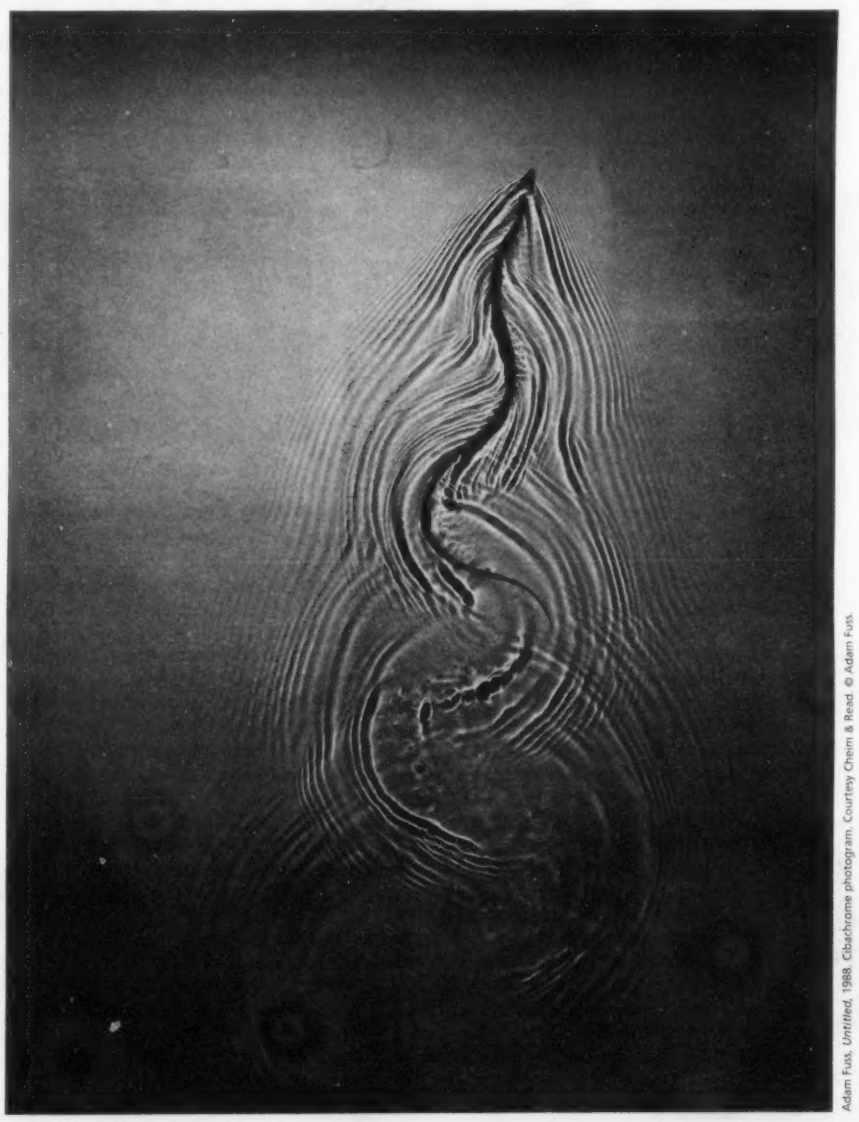

Adam Fuss, *Untitled*, 1988. Cibachrome photogram. Courtesy Cheim & Read. © Adam Fuss.

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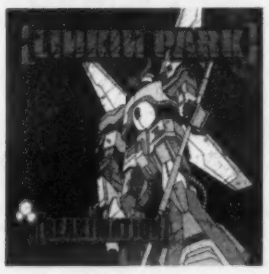

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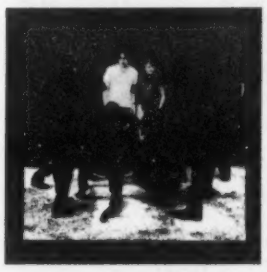

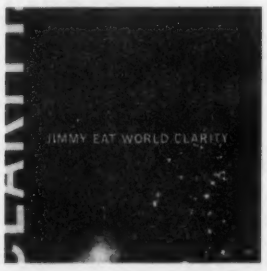

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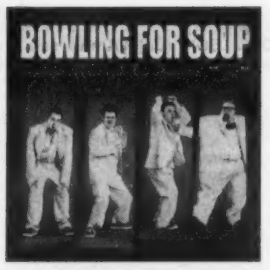

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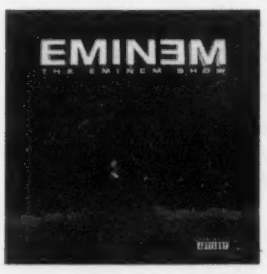

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off the record

pop

★★★ **Jimi Hendrix, BLUE WILD ANGEL: JIMI HENDRIX LIVE AT THE ISLE OF WIGHT (Experience Hendrix).** This disc is more complete and far better sounding than any previously available versions of this concert, which took place little more than two weeks before Hendrix died. The tone of his Stratocaster and Flying V guitars is so punchy and distorted, it sounds as if every note were tearing its way through the speakers of his amp stacks. If nothing else, all the dirt and grit of great live rock and roll are tangible, even if this wasn't a particularly grand performance. Plagued by sound problems and troubled by his 3 a.m. set time, Hendrix seems distracted. Nonetheless, by the mid-disc version of "Machine Gun," he's tapping the soulful core of his music, improvising an expressionist war zone from feedback and tortured strings, yet also inventing small melodies that flutter above the sonic bombs like butterflies.

"Freedom" and "Dolly Dagger" crackle with energy, and "Red House" dips into Albert King's bag of deep, resonant string bends to showcase Hendrix's intimacy with hardcore electric blues. The blend of melody and tone in "Hey Baby (New Rising Sun)" marks the tune as one of his finest achievements, a sonorous essay in hope that endures despite its hippie-era viewpoint. And though "In from the Storm" opens with some horrendous clatter from drummer Mitch Mitchell, when Hendrix and his guitar take over, it brims with raw power and shines a light on the turbulent era of its birth. Lyrics aside, Hendrix's music was often compelling social commentary on its own, and this Isle of Wight gig still has plenty to say.

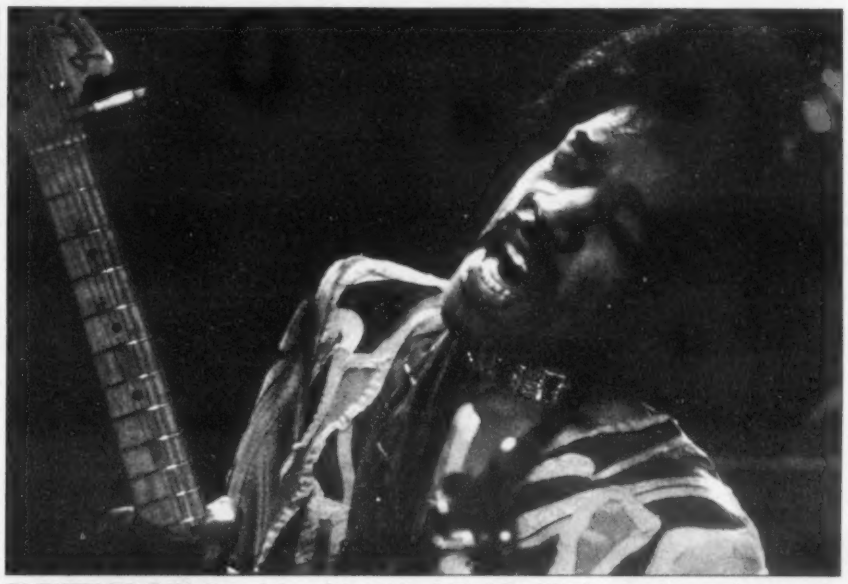
— Ted Drozdowski

★★1/2 **Joseph Arthur, REDEMPTION'S SON (Enjoy/Universal).** The sensitive, sweet-voiced young men who're getting lumped into the current singer-songwriter revival are attracting attention in part because of the eye-of-the-hurricane qualities of their arrangements: Ryan Adams on stage with just an acoustic guitar feels like a revelation when other guys his age are stomping around with overzealous bassists and superfluous DJs behind them. On his third solo album, the New York–based Joseph Arthur creates some effective quiet-storm moments, but what's most noteworthy here is the way he marries singer-songwriter intimacy to modern rock's preoccupation with brooding textural depth — the majority of these songs (which were mixed by brooding textural master Tchad Blake) start out as stripped-down confessionals and end up being full-blown art-rock production numbers. When Arthur's writing hits its mark, as on the delicately spiritual title track and the plainspoken "Dear Lord," the combination is powerful, his heavy-hearted anxiety being mirrored by the elegantly roiling electronic arrangements. When it doesn't, as on "Let's Embrace," in which he invites a crush to "come up to my place and then let's embrace," he sounds like Pete Yorn with an inflated recording budget.

— Mikael Wood

★★ **The Church, PARALLEL UNIVERSE (Thirsty Ear).** It's unfortunate that the Church chose their 2002 album, *After Everything Now This* (Thirsty Ear), to be the basis of this remix album. *Everything* shimmered with the Australian group's usual mystical pop darkness but lacked the crispness that made their 1980s catalogue and lone Top 40 hit, "Under the Milky Way," snap with energy. So despite its pulsing beats and textures, *Parallel Universe*'s deconstruction of *Everything* elicited the same ennui. Whether meandering through interminable trip-hop on "Distant x Unseen" or drowning in zooming sound effects on "Let Y = X (Survival Mix)," the album wanders aimlessly, finding neither structure nor resolution in the hazy electronica æther. The most successful tracks are a spunky live reworking of "Seen It Coming" and the New Order-ish "Stay All Night (Kings Mix)." A bonus disc of six new songs suffers from the same drifting malaise; only "1st Woman on the Moon," a deliciously desolate tribute to Brian Eno's ambient side, and "Twin Star," which wriggles with vibrant, dueling guitar lines, conjure the magical, innovative Church of yore.

— Annie Zaleski



PLENTY TO SAY: *flawed though it is, Hendrix's Isle of Wight recording packs a punch.*

dance

★★★ **Miguel Migs, COLORFUL YOU (Astralwerks).** "Sexy modern soul that grooves with an enticing bump," say the liner notes to Migs's CD, and so it does. More to the point, *Colorful You* takes rhythm and soul music back to the days of disco, to that genre's sparest production style: sweet melody, light beats, and fusion-jazz mood music. Entirely free of the sonic drama, sound effects, turntable flash, and heavy feelings that have come to dominate house music, Migs's songs caress you, gently, quietly. And if the relaxing yet rapturous guy-and-gal duets remind you of Frankie Knuckles' work with Adeva, it's no wonder: Migs, like Knuckles, is a house-music DJ whose work fits the "garage" style, house's original form.

Back in 1998, when he founded the Blue Six label and began to record, Knuckles-style house music, with its Ashford & Simpson melodies and Chic textures, had given way in the clubs to the histrionics of deep house and the buzz of electronica. Migs's music risks a similar fate. Those listeners generous enough to grant him his soft-touch due, however, will find, in bumpy grooves like "The Night," "Breakin' It Down," "Waiting," "Soul Vibe," and "Don't Let Me Down," with their solo trumpets, silky drumming, and whispery female vocals, an irresistible intimacy untainted by irony. The title of "Introseduction," the Spanish-language song that opens the CD, says it all.

— Michael Freedberg

REMIX-UP: *the Church are not served well by* Parallel Universe.

world

★★★★ **Morelenbaum2/Sakamoto, CASA (Sony Classical).** The first sound you hear on this collaboration between maverick pianist/composer Ryuichi Sakamoto and Jacques and Paula Morelenbaum — Brazilian bossa nova royalty — is that of Sakamoto tickling the ivories on Antonio Carlos Jobim's piano in the late composer's home in Rio. These 17 short, polished takes on Jobim compositions — some famous, many obscure, some never before recorded — were captured right there in the Jobim salon, with Ryuichi at the piano, Jacques on cello, and Paula singing those liquid bossa nova melodies with vibrato-less perfection.

The feeling is intimate and easy throughout. Bossa nova seduced the world with its cool, understated marriage of jazz harmony and samba rhythms, but Jobim's gift of melody was crucial to the genre's success, and this group's ability to find so much new in the music all these years later is testimony to the composer's genius. Two tracks bring in acoustic guitar and percussion, but overall the session is tightly disciplined and true to the style without being restrained or reverential. The balance among the three sounds — gently percussive piano, purring cello, and soaring vocals as refreshing as a cool breeze on a slow summer day — is magical.

— Banning Eyre

hip-hop

★★★ **Large Professor, 1ST CLASS (Matador).** MC/producer Large Professor finally delivers with *1st Class*, a back-to-basics disc with simple, trash-talking couplets that don't lay the bitches and 'hos on too heavy. The album itself is more than a dozen years in the making — he's been promising a solo disc ever since 1989, when his Main Source outfit dropped the timeless *Breaking Atoms*, which is now considered a Golden Era masterpiece. LP doesn't bother trying to reinvent the game he helped formulate back then, and neither does he attempt to fool fickle new fans with over-the-top bullshit, posse chants, or irritating cameos by R&B chicks. In fact he rarely passes the microphone on to anyone else, though he does get some assistance from Nas and an extra gruff Akinyele, both of whom got their vocal debut on "Live at the BBQ," a gritty cipher jam from *Breaking Atoms*. Q-Tip drops in for "In the Sun," a track full of soothing beats and gospel choruses that attests to LP's musical maturity. And on the final verse of "Born To Ball," Xtra P runs down his impressive recording résumé.

Elsewhere, lyrics are carved around basic drum loops, a formula that has allowed pioneers like Gangstarr and the Diggin in the Crates camp to continue moving units across three decades. The ethereal flute loop on "Kool" evokes Main Source memories, dramatic violins decorate "The Man," and the bouncy beats on "Large Pro" and "On" should quell modern-day naysayers. But LP gets his message across clearest in "Hip Hop": "Throw the pretty boy playmate fashionstyle out the window/ Y'sounding like a bimbo/I'm a bring forth the flame and rekindle/What it is all y'all need to remember."

— Chris Conti

blues

★★1/2 **Cephas & Wiggins, SOMEBODY TOLD THE TRUTH (Alligator).** The acclaimed acoustic blues team of John Cephas and Phil Wiggins have made a slew of albums over two decades. Although their third effort for Alligator isn't among their best work, it has its moments. Cephas has a gift for getting to the heart of a lyric, his measured deep tones being more comfortable than an old sweater, and he excels on the traditional fare he encountered a half-century ago as a young man in rural Virginia. "Stack and the Devil," "Railroad Bill," and "Darling Cora" all find him fondly recounting tales of rascally behavior. His guitar playing, engaging and lacy like thread in a weblike design, complements his singing.

Wiggins's harmonica usually kindles the proceedings with a moderate fire; yet the tin instrument can produce a certain monotony of sound, and here it drags down the jointly composed title track, for starters. And Wiggins has never been much of a vocalist: he sounds typically uninspired on his so-so tune "Forgiveness." The studio material is joined by an old concert track, the torch song "Darkness on the Delta," where Cephas the warm-hearted singer receives support from the estimable jazz-guitarist Tal Farlow and a rhythm section.

— Frank-John Hadley

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Fridays & Saturdays @ 8pm

Saturdays & Sundays @ 3:30pm

Tickets on sale at the

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1 Hamilton Place, Boston, MA

cash only

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Monday- Friday 10am-5pm

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television

THURSDAY

7:30 (2) Ronan Tynan: The Impossible Dream. Tenor Tynan in his first solo TV show sings everything from "Danny Boy" to U2's "I Still Haven't Found What I'm Looking For." (Until 9:30 p.m.)

8:00 (25) Dead Man on Campus (movie). Don't expect any redeeming qualities from this 1998 comedy about a college kid who fakes suicide so his roomie can get sympathy grades. Starring Tom Everett Scott and Mark-Paul Gosselaar (not to be confused with the already famous Tom Scott and Mark Gosselaar). (Until 10 p.m.)

8:00 (44) American Soundtrack: A Classic Christmas from the Ed Sullivan Show. Repeated from last week. Clips from Sullivan's Sunday-night variety show, featuring Holiday Warmth from Bing Crosby, Johnny Mathis, Connie Francis, Count Basie, the Supremes, and Mahalia Jackson. The standout clip here is *not* the one featuring the Cowsills but the manic-songfest one with Sullivan, pianist Roger Williams, and comics Jack Carter and Ford & Hines. (Until 9 p.m.)

9:00 (5) Dear Santa. Jim Belushi, Joe Piscopo, and Usher answer letters to Santa. In person. Merry Christmas, kid. (Until 10 p.m.)

9:00 (44) Fleetwood Mac: The Dance. Repeated from last week. A 1997 reunion concert featuring the Forsyte family of pop music rehashing their hits. To be repeated on Saturday at 10 p.m. on Channel 2, and on Sunday at 9:30 p.m. (Until 11 p.m.)

9:30 (2) The Wonderful World of Tony Bennett: Live in San Francisco. Repeated from last week. Mr. Bennett on stage in that other city by the bay. To be repeated on Tuesday at 7:30 p.m. (Until 11:30 p.m.)

FRIDAY

8:00 (4) The Frosty Duet. Back-to-back absurdist animated fare — the classic *Frosty the Snowman* followed by the refrozen *Frosty Returns*. There must have been some narcotics in that old silk hat they found . . . (Until 9 p.m.)

10:00 (2) Josh Groban in Concert. Repeated from last week. Josh Groban, whoever he is, sings Don McLean covers and "Jesu, Joy of Man's Desiring." That's versatility. Another triumph of packaging over content. (Until midnight.)

SATURDAY

Noon (4) Football. Army versus Navy.

1:00 (5) Football. Virginia Tech versus Miami.

3:30 (4) Basketball. Michigan versus Duke.

3:35 (2) An Irish Holiday. From the nation where nobody ever complains if a manger scene winds up on public property — specifically from the grounds of Slane Castle — we get a collection of stories, songs, and high stepping from the likes of Roma Downey, Frank McCourt, the Celtic Tenors, and the *Riverdance* crew (Until 5 p.m.)

4:30 (5) Football. Washington State versus UCLA.

6:00 (4) Football. Georgia versus Arkansas in the SEC championship game, from Atlanta.

8:00 (2) Carreras, Domingo, Pavarotti in Concert. The *original* (from Rome) three-tenors concert, featuring José, Plácido, and Luciano. (Until 10 p.m.)

8:00 (5) Football. Colorado versus Oklahoma in the Big 12 championship game, from Houston.

8:00 (7) It's a Wonderful Life (movie). Repeated from all the time. Jimmy Stewart and Donna Reed and the True Meaning of Christmas and the Purpose of Life and the Redemption of the Spirit and on and on. In what's a testament to the enduring quality of heavy promotion, you can now buy Christmas-card sets featuring an assortment of stills from this movie. Merry secular-humanist Christmas. Could be worse, we guess. (Until 11 p.m.)

8:00 (44) American Soundtrack: Red, White, and Rock. Repeated from last week. Another reunion concert featuring the present-day remains of the Four Tops, the Righteous Brothers, the Kingsmen, Frankie Avalon, the Toys, the Olympics, and Little Caesar and the Romans. (Until 11:30 p.m.)

10:00 (2) Fleetwood Mac: The Dance. Repeated from Thursday at 9 p.m.

11:30 (44) Austin City Limits. Featuring music from John Hiatt and Kelly Willis. (Until 2 a.m.)

SUNDAY

Noon (2) Masterpiece Theatre: *The Forsyte Saga.* As much of the recent edition as can fit in nine and a half hours. John Galsworthy's socio-romantic epic starring Damian Lewis, Gina McKee, Ioan Gruffudd, Rupert Graves, Amanda Root, and Corin Redgrave. (Until 9:30 p.m.)

1:00 (4) Football. The Pats versus the Buffalo Bledsoes.

2:30 (5) The Official Tree Lighting. Trees, actually. Natalie Jacobson anchors the ceremony from the Common. Look for Tom Menino's annual rendition of "The Little Drummer Boy." (Until 3:30 p.m.)

4:00 (25) Football. The New Orleans Saints versus the Baltimore Ravens.

7:00 (7) Hollywood Christmas Spectacular. Another longstanding tradition we never heard of — a parade down Hollywood Boulevard, featuring music from Destiny's Child and LeAnn Rimes. Warning! An appearance by Carrot Top is also threatened. Who thinks this man is funny? (Until 8 p.m.)

8:00 (44) American Soundtrack: This Land Is Your Land. Repeated from last week. Folk stars hold up better than most rock stars, so the Kingston Trio and the Highwaymen don't seem as decrepit on stage as, say, the Moody Blues. The Smothers Brothers and Judy Collins host the above-mentioned plus the Limelighters, the Brothers Four, Roger McGuinn, and John Sebastian. To be repeated on Monday at 9 p.m. on Channel 2. (Until 9:30 p.m.)

9:00 (4) The Locket (movie). More from the *It's a Wonderful Life* mold. Chad Willett stars as a guy who loses his college career and his girlfriend and then is accused of murdering a nursing-home patient. Fortunately, Vanessa Redgrave is on hand to show him the True Meaning of Christmas (TMOC). (Until 11 p.m.)

9:30 (44) Fleetwood Mac: The Dance. Repeated from Thursday at 9 p.m.

hot dots

BY CLIF GARBODEN

MONDAY

8:00 (44) Viewer Favorites. Featuring Famous Séamus: the Laughing Lad of Lisdoonvarna sings "Crocodile Rock," "Danny Boy," and "Un soir, au fond d'un precipice," from Donizetti's *La fille du régiment.* (Until 11 p.m.)

9:00 (2) American Soundtrack: This Land Is Your Land. Repeated from Sunday at 8 p.m.

9:00 (5) Football. The Chicago Bears versus the Miami Dolphins.

TUESDAY

7:30 (2) The Wonderful World of Tony Bennett: Live in San Francisco. Repeated from Thursday at 9:30 p.m.

8:00 (7) An Evening with the Dixie Chicks. Hype for the DCs' holiday CD-sales initiative, but, nevertheless, compensation for every stupid holiday show you've endured this season. (Until 9 p.m.)

8:00 (44) Viewer Favorites. Featuring *The Tearin' of the Green*, the long-awaited solo concert from tenor "Flamin' " Éamonn McGuire, who sings Frank Zappa's "Who Are the Brain Police," "Danny Boy," "Shortnin' Bread," and "Nun sei bedankt, mein lieber Schwann," from Wagner's *Lohengrin.* (Until 11 p.m.)

9:30 (2) Mystery of the Three Kings. Following yonder trio of star followers through their history, legend, neighborhood, and related festivals. (Until 11 p.m.)

WEDNESDAY

7:30 (2) Witness to Hope. Before he decided to shield pedophiles, Pope John Paul II was well liked. Here's how he got that way. (Until 10:30 p.m.)

8:00 (44) Viewer Favorites. Featuring *Tessellating Tenors*, the vocal gymnastics of Seán "Mickey" Doherty, Cathal "Jack" O'Connor, and Timothy "Tim" Timmons as they mix-and-match/bend-and-blend songs old and new into a unique new musical genre for public television. Includes the TTs' showstopping finale, "O, Danny the Wild Minstrel Boy's Irish Rose (Molly Malone) and the Rising of the Moon Through Tara's Halls on Albert Mooney's Moor with Riley's One-Eyed Daughter, Hey-Dup-Ka-Skiddily-Dup!" (a/k/a "The Pipes Are Crawling"). (Until 11 p.m.)

THURSDAY

8:00 (25) Drop Dead Gorgeous (movie). Kirstie Alley stars as a pushy stage mom desperate to put her daughter's head under a crown at a Midwestern beauty contest. Denise Richards co-stars in this pseudo-documentary. (Until 10 p.m.)

8:00 (44) Viewer Favorites. Featuring 300 Irish tenors and one Spanish soprano singing "Danny Boy" from the site of the proposed Millennium Monument in Dublin. (Until 11 p.m.)

9:00 (5) The Best Commercials You've Never Seen (and Some You Have). Special holiday edition. (Until 10 p.m.)

9:30 (2) Roy Orbison: A Black and White Night. Same old (admittedly great) concert with Roy singing along with tribute payers Jackson Browne, Bruce Springsteen, Elvis Costello, k.d. lang, Bonnie Raitt, Jennifer Warren, and more. (Until 11 p.m.)

The 525th line. The Macy's Thanksgiving Day Parade was always a commercial affair — conceived, after all, to promote Christmas shopping. So it's no real jolt when some commercial cartoon figure ends up as a giant balloon hovering over Manhattan. And there's no moral ambiguity about NBC's using the parade broadcast to plug its shows or "News" Department personalities. And Broadway always trots out its latest middlin' hack work and exhausted revivals in hopes of attracting a few more tourist dollars from Iowa. All that's been going on for years. But this year, it peaked. NBC hyped its lineup, flogged its *faux* newscasters, and showcased pavement-pounding hoofers from *Oklahoma!* and other even sillier stage productions. But it didn't show the parade. Well, barely. Occasionally some crooner would float by and we'd get to hear him lip-synch to his latest, but the real stuff of parades — high-school marching bands who drilled for months and sold thousands of overpriced chocolate bars door to door to finance the honor of marching in the annual nationally televised event barely got on camera. And over on CBS, which apparently didn't have the commercial tie-ins that NBC enjoyed, they'd cut away from the parade to showcase vocalists and Great White Wayfarers in taped segments from the East River or Central Park. What parade?! Where was it?! Where were the lingering shots of elaborate floats? Where were the bands? This Thanksgiving's broadcast was *all commercials.*

By contrast, while NBC ran a full hour of pre-parade promotional junk, CBS took us to a parade in Miami, where the majority of marchers and gawkers were Latin. Man, they looked as if they were having a good time. And we barely recognized any sponsorships. It looked like real people celebrating in a parade, with nary a CBS personality or washed-up musical star in sight. It was refreshing, and it made the Macy's crowd look like the hucksters that they were.

And while we're on the subject: the Macy's parade gave us further insight into Why The Rest Of The World Hates Us! Imagine you're watching a clip of the parade in France, or Prague, or Pakistan, or Iraq. Here comes the giant Monopoly Man balloon. Next comes the Statue of Liberty Float. You might mistake it for a political rally — or a religious feast. Either way, the phrase Great Satan is reinforced.

film listings

Unless otherwise noted, all film listings this week are for Friday Dec. 6 through Thursday Dec. 12. Times often change with little notice, so please call the theater before heading out. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-5801), 175 Tremont St.
Analyze That: 10:35 a.m., 11:05 a.m., 1:10, 2:05, 4, 5:25, 6:50, 8:25, 9:40; Fri.-Sat., 11:30, 12:10 a.m.
Empire: 11:35 a.m., 2:45, 5:45, 9; Fri.-Sat., midnight
Adam Sandler's Eight Crazy Nights: 12:05, 1:20, 2:55, 5:10, 7:10, 7:45, 10:25; Fri.-Sun., 10:20 a.m.
Die Another Day: 10:30 a.m., 11:25 a.m., 1:45, 3, 3:35, 5:05, 6:15, 8:35, 9:30, 10; Fri.-Sat., 12:25 a.m.
8 Mile: 12:15, 3:30, 7:05, 8:55, 10:10; Fri.-Sat., 11:45
Extreme Ops: 12:25, 5:30, 8
Friday After Next: 10:40 a.m., 12:55, 3:15, 5:35, 8:30, 10:55
Harry Potter and the Chamber of Secrets: 10:50 a.m., 11:55 a.m., 12:50, 2:25, 3:45, 4:50, 6:05, 8:10, 9:15, 9:45
Punch-Drunk Love: 3:05, 10:45; Fri.-Sun., 10:05 a.m.
The Ring: noon, 2:50, 5:55, 8:45; Fri.-Sat., 11:40
Solaris: 10:45 a.m., 11:45 a.m., 1:15, 2:20, 4:05, 5, 7, 7:40, 9:45, 10:30
They: 11:15 a.m., 1:25, 3:50, 6:10, 9:20; Fri.-Sat., 11:50
Treasure Planet: 11 a.m., 12:30, 1:50, 3:20, 4:40, 6, 6:30, 10:35; Fri.-Sun., 10:10 a.m.
The Hot Chick: sneak preview Fri., 7:30
Maid in Manhattan: sneak preview Sat., 7:30

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
No shows before noon on Sun.
Equilibrium: 11 a.m., 1:40, 4:25, 7, 9:30
Personal Velocity: 10:50 a.m., 1:10, 3:50, 6:50, 9:35
Bowling for Columbine: noon, 3, 6:15, 9:20
El crimen del padre Amaro/The Crime of Father Amaro: 12:45, 3:40, 6:30, 9:15
The Emperor's Club: 10:35 a.m., 1:20, 4:10, 7:15, 9:55
Far from Heaven: 10:45 a.m., 1:15, 4:30, 6:10, 7:10, 9:10, 10
Frida: 12:15, 3:45, 6:40, 9:40
My Big Fat Greek Wedding: 12:10, 2:30, 5, 7:30, 9:50
Real Women Have Curves: 11:15 a.m., 2, 4:20, 6:50, 9:25
The Santa Clause 2: 10:30 a.m., 12:30, 1:30, 3:30, 4:15, 6:35, 9

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
Analyze That: 11:45 a.m., 2:15, 4:45, 7:30, 10; Fri.-Sat., 12:15 a.m.
Empire: 1:30, 4, 7, 9:20; Fri.-Sat., 11:45
Adam Sandler's Eight Crazy Nights: 12:30, 2:30, 4:40, 7:10, 9:15
Die Another Day: 1, 4:10, 7:15, 10:20
8 Mile: 3:30, 10:15
Extreme Ops: 1, 7:45
The Emperor's Club: 12:45, 3:45, 8:15, 10:50
Friday After Next: 12:15, 2:50, 5:15, 7:40, 10
Harry Potter and the Chamber of Secrets: 11:30 a.m., 3:15, 7, 10:30
The Ring: 2, 5, 8, 11
The Santa Clause 2: 11:30 a.m., 1:50, 4:20, 6:45, 9
Solaris: 1:20, 4:30, 7:15, 9:40
They: 2:10, 5:30, 8:10, 10:45
Treasure Planet: noon, 2:20, 4:50, 7:30, 9:45

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Australia: Land Before Time: 2; Fri.-Sun., 5; Sat.-Sun., 11 a.m.
Lewis & Clark: Great Journey West: 10 a.m., 1, 3; Fri.-Sun., Tues.-Thurs., 6, 8
Mysteries of Egypt: noon, 4; Fri.-Sun., Tues.-Thurs., 7
Shackleton's Antarctic Adventure: Fri.-Sat., 10
Thrill Ride: Fri.-Sun., Thurs., 9

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (617-973-5206), Central Wharf, Boston. Tickets $8, $6 for ages 3-11 and seniors.
Cirque du Soleil's Journey of Man: Mon.-Fri., 2:15, 5:30, 9:35; Sat.-Sun., 11 a.m.
Into the Deep: 10, 1:15, 4:30, 7:30
Space Station: noon, 3:15, 8:30
Star Wars: Episode II Attack of the Clones: Fri.-Sat., 5:30, 7:45, 10; Sun.-Tues., Wed., 6:30; Sun.-Thurs., 8:45

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
Please call to confirm bookings and times
Analyze That
Adam Sandler's Eight Crazy Nights
Half Past Dead
My Big Fat Greek Wedding
The Santa Clause 2
Solaris
Treasure Planet

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times
Die Another Day
8 Mile
The Emperor's Club
Extreme Ops
Friday After Next
Harry Potter and the Chamber of Secrets
The Ring
The Hot Chick: sneak preview Fri.

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Bowling for Columbine: 2:30, 5, 7:30, 10; Fri., Sun., noon
Far from Heaven: 5:10, 7:20; Fri., Sun.-Thurs., 3; Fri.-Sat., Mon.-Thurs., 9:40; Sat.-Sun., 12:45; Sat., 3:15
The Business of Fancydancing: 5:30; Fri.-Wed., 7:45, 9:50; Sat.-Sun., 1, 3:15; Thurs., 10
Cannibal! The Musical: Fri.-Sat., midnight
Secretary: Fri.-Sat., midnight
Yo! God! The Raw Footage of Salvation: Thurs., 7:30

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
Rocco i suoi fratelli/Rocco and His Brothers: Fri.-Sun., 5, 8:30; Sat., 1:30
Spring Forward: Sun., 1
Some Like It Hot: Mon., 7:15
The Fortune Cookie: Mon., 4:45, 9:45
The Breakfast Club: Tues., 7:30
Sixteen Candles: Tues., 5:30, 9:30
I Am Trying To Break Your Heart: Wed., 5:30, 7:30, 9:30
Fallen Angels: Thurs., 7:30
Happy Together: Thurs., 5:30, 9:30

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
Analyze That: 12:30, 3, 5:15, 7:45, 10:15
Adam Sandler's Eight Crazy Nights: 12:50, 3:20, 5:20, 7:30, 10:10
Die Another Day: noon, 3:10, 6:50, 9:55
8 Mile: 1:20, 3:50, 7:10, 9:40
Extreme Ops: 2:10, 7:20
Friday After Next: 12:20, 4:40, 9:35
Harry Potter and the Chamber of Secrets: 11:30 a.m., 2:50, 6:30, 9:45
The Ring: 12:10, 2:40, 5:10, 7:40, 10
The Santa Clause 2: 11:50 a.m., 2:20, 5, 7:25, 9:50
They: 12:40, 3:30, 7:50, 10:05
Treasure Planet: 11:40 a.m., 2, 4:20, 6:40, 9:30

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
Ararat: 1, 4, 7, 10
The Emperor's Club: noon, 3, 6:45, 9:30
Frida: 12:15, 3:15, 6:15, 9
Real Women Have Curves: 12:30, 3:45, 6:30, 9:15
Solaris: 1:15, 4:15, 7:15, 9:45
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-494-9800), One Kendall Sq.
Personal Velocity: 2:40, 5, 7:35, 9:45; Sat.-Sun., 12:15
The Trials of Henry Kissinger: 2:50, 5:10, 7:30, 10; Sat.-Sun., 12:25
Bowling for Columbine: 1:30, 4:10, 6:50, 9:30
Comedian: 2:30, 4:40, 7:45, 10:05; Sat.-Sun., noon
El crimen del padre Amaro/The Crime of Father Amaro: 1:20, 4, 7:10, 9:50
Far from Heaven: 2:20, 4:50, 7:20, 9:55; Sat.-Sun., 11:45 a.m.
My Big Fat Greek Wedding: 2:10, 6:40
Punch-Drunk Love: 4:25, 8:55; Sat.-Sun., 11:55 a.m.
Standing in the Shadows of Motown: 2, 4:35, 7:05, 9:35; Sat.-Sun., 11:30 a.m.
Tully: 1:55, 4:20, 6:55, 9:25; Sat.-Sun., 11:35 a.m.

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
8 femmes/8 Women: 7:30, 9:55
Igby Goes Down: 1:45, 3:45, 5:45, 7:45, 9:45; Sat.-Sun., 11:45 a.m.
Jonah: A VeggieTales Movie: 1:30, 3:30, 5:30; Sat.-Sun., 11:30 a.m.
Roger Dodger: 5:20, 7:35, 9:50
Secretary: 1:35, 3:40, 5:50, 7:55, 10; Sat.-Sun., 11:30 a.m.
Spirited Away: 2:10, 4:40, 7:15, 9:40; Sat.-Sun., 11:40 a.m.
Sweet Home Alabama: 1:30, 3:35, 5:40, 7:50, 10:05; Sat.-Sun., 11:25 a.m.
Tuck Everlasting: 1:20, 3:20; Sat.-Sun., 11:20 a.m.

■ **ARLINGTON**, Regent Theatre (781-646-4849), 7 Medford St.
No shows this week.

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
Analyze That: 12:45, 3:10, 5:30, 7:50, 10:15
Adam Sandler's Eight Crazy Nights: 1:05, 3:30, 6, 8:05, 10:05
Die Another Day: 1, 4:10, 7:20, 10:25
8 Mile: 2:30, 7:25
Extreme Ops: 12:15, 5:10, 9:55
Friday After Next: 1:20, 3:25, 5:50, 7:55, 10:10
Harry Potter and the Chamber of Secrets: noon, 3:20, 6:45, 10:05
The Ring: 1:15, 4, 10:20
The Santa Clause 2: 12:30, 3, 5:25, 7:45, 10
Solaris: 1:40, 4:25, 7:10, 9:45
Treasure Planet: 12:50, 3:20, 5:40, 8, 10:10
The Hot Chick: sneak preview Fri., 7:30

■ **BURLINGTON**, AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Adam Sandler's Eight Crazy Nights: 12:40, 2:50, 5:15, 7:40, 9:55
Die Another Day: 1, 4:10, 7:20, 10:20
The Emperor's Club: 1:15, 4:20, 7:15, 10
Harry Potter and the Chamber of Secrets: 11:45 a.m., 3:15, 6:45, 10:10
The Ring: 12:50, 4, 7:25, 10:10
The Santa Clause 2: 12:15
Solaris: 1:10, 4:30, 7:05, 9:40
Treasure Planet: noon, 2:30, 5, 7:30, 9:45

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Far from Heaven: 7, 9:10; Sat.-Sun., Wed., 1:15, 4:15
Frida: 6:45, 9:15; Sat., Wed., 1, 4

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times
Analyze That
Empire
Adam Sandler's Eight Crazy Nights
Die Another Day
8 Mile
Extreme Ops
Friday After Next
Harry Potter and the Chamber of Secrets
My Big Fat Greek Wedding
The Ring
The Santa Clause 2
Solaris
Treasure Planet
Maid in Manhattan: sneak preview Sat.

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Frida: 7, 9:25; Sat.-Sun., 2, 4:30

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Comedian: 9:30; Sat.-Sun., 5
Frida: 7, 9:30; Sat.-Sun., 2, 4:30
My Big Fat Greek Wedding: 7:20; Sat.-Sun., 2:20

■ **NATICK**, Loews Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Analyze That: 1, 2:10, 3:20, 4:30, 5:40, 6:05, 8, 9:10, 10:20
Extreme Ops: 2:30, 7:30
Friday After Next: 2, 4:15, 7, 9:45
Jackass: The Movie: 5, 10:10
My Big Fat Greek Wedding: 1:15, 3:10, 5:15, 7:15, 9:30
They: 1:45, 4:45, 7:45, 10

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
Ararat: 1:30, 4:10, 6:40, 9:15; Sat.-Sun., 11 a.m.
Comedian: 2, 4:30, 7, 9:15; Sat.-Sun., 11:30 a.m.
El crimen del padre Amaro/The Crime of Father Amaro: 1:40, 4:15, 6:55, 9:15; Sat.-Sun., 11 a.m.
8 femmes/8 Women: 6:45
Igby Goes Down: 9:10
Mostly Martha: 1:50, 6:45
Secretary: 4:20, 9:10
Spirited Away: 4:15
Standing in the Shadows of Motown: 2, 4:30, 7:05, 9:15; Sat.-Sun., 11:30 a.m.
Tuck Everlasting: 2:10
Jonah: A VeggieTales Movie: Sat.-Sun., noon

■ **QUINCY**, Quincy Cinema (617-773-5700), 1585 Hancock St.
Please call for times
Analyze That
Adam Sandler's Eight Crazy Nights
Die Another Day
Extreme Ops
Harry Potter and the Chamber of Secrets
My Big Fat Greek Wedding
The Santa Clause 2
Treasure Planet

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times
Analyze That
Empire
Adam Sandler's Eight Crazy Nights
Die Another Day
8 Mile
The Emperor's Club
Extreme Ops
Friday After Next
Harry Potter and the Chamber of Secrets
My Big Fat Greek Wedding
The Ring
The Santa Clause 2
Solaris
They
Treasure Planet
The Hot Chick: sneak preview Fri.

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times
Analyze That
Empire
Equilibrium
Adam Sandler's Eight Crazy Nights
Die Another Day
8 Mile
The Emperor's Club
Extreme Ops
Friday After Next
Harry Potter and the Chamber of Secrets
My Big Fat Greek Wedding
The Ring
The Santa Clause 2
Solaris
Treasure Planet
The Hot Chick: sneak preview Fri.
Maid in Manhattan: sneak preview Sat.

■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Analyze That: 11:40 a.m., 2:10, 4:50, 7:30, 10:05
Empire: 12:10, 2:50, 5:20, 7:50, 10:20
Adam Sandler's Eight Crazy Nights: 11:20 a.m., 1:40, 4:10, 6:40, 9:10
Die Another Day: 11:30 a.m., 3, 7, 10:15
8 Mile: 3:40, 9:40
Extreme Ops: 12:40, 7:10
Friday After Next: 12:20, 4:40, 8, 10:40
Harry Potter and the Chamber of Secrets: 11 a.m., 2:45, 6:20, 10
The Ring: 12:50, 3:30, 6:10, 9
The Santa Clause 2: 11:50 a.m., 2:30, 5, 7:20, 9:50
Solaris: noon, 2:40, 5:10, 7:40, 10:30
They: 12:30, 3:10, 6:30, 9:30
Treasure Planet: 11:10 a.m., 1:50, 4:20, 6:50, 9:20

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Igby Goes Down: 1:20, 3:15, 5:15, 7:20, 9:40; Sat.-Sun., 11:25 a.m.
Jackass: The Movie: 1:40, 3:35, 5:35, 7:25, 9:45; Sat.-Sun., 11:50 a.m.
Secretary: 1:30, 3:35, 5:40, 7:45, 10; Sat.-Sun., 11:30 a.m.
Spirited Away: 2, 4:30, 7, 9:35; Sat.-Sun., 11:35 a.m.
The Truth About Charlie: Mon.-Thurs., 1:20, 3:25, 5:30, 7:50, 10:05

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
Personal Velocity: 4:30, 6:50, 9:05; Fri.-Sun., 2
Bowling for Columbine: 4, 6:40, 9:20; Fri.-Sun., 1:20
Far from Heaven: 4:10, 6:45, 9:15; Fri.-Sun., 1:30
Frida: 3:50, 6:30, 9:10; Fri.-Sun., 1:10
My Big Fat Greek Wedding: 4:20, 9:25
Real Women Have Curves: 4:40, 6:55, 9; Fri.-Sun., 1:50
Tully: 7; Fri.-Sun., 1:40

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
8 Mile: 8:50
My Big Fat Greek Wedding: 7:15; Sat.-Sun., 3, 5
Solaris: 6:45, 9:15; Sat.-Sun., 1:15, 4
Jonah: A VeggieTales Movie: Sat.-Sun., 1

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times
Analyze That
Adam Sandler's Eight Crazy Nights
Die Another Day
8 Mile
The Emperor's Club
Extreme Ops
Far from Heaven
Harry Potter and the Chamber of Secrets
My Big Fat Greek Wedding
The Ring
The Santa Clause 2
Solaris
Treasure Planet
The Hot Chick: sneak preview Fri.
Maid in Manhattan: sneak preview Sat.

OPPOSITES ATTRACT I: *Molly Ringwald finds herself getting up close and personal with Judd Nelson in* The Breakfast Club, *Tuesday at the Brattle.*

OPPOSITES ATTRACT II: *The hunk du jour is Michael Schoeffling in* Sixteen Candles, *the other half of the Brattle's Hughes/Ringwald double bill.*

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Unless otherwise noted, all films screen in Rabb Lecture Hall and admission is free.
— "Shirley MacLaine: Red Curls and Weak Ankles Film Series": **Gambit** (1966), directed by Ronald Neame, screens Mon., 6.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "Landscape and Desire: Reports from a Contested Planet": **WTC Uncut** (2002), directed by Bryan Kortis and Steven Mudrick, screens Fri., 7; Sat., 9. **Gaza Strip** (2002), directed by James Longley, screens Fri., 9; Sat., 7. **Profils paysans: L'approche/Peasant Profile: The Approach** (2001), directed by Raymond Depardon, screens Sun., 7. **Photos To Send** (2002), directed by Dierdre Lynch, screens Sun., Tues., 9; Wed., 7.
— "Classics of World Cinema": **Roma, città aperta/Rome, Open City** (1945), directed by Roberto Rossellini, screens Mon., 7.
— "Film in the Third Reich: The Power of Images and Illusions": **Rambo: First Blood Part II** (1985), directed by George P. Cosmatos, screens Mon., 9.
— "Imag(in)ing the Middle East": **Terrorism and the Kebab** (1992), directed by Sherif Arafa, screens Tues., 7.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "Ukrainian Film Poet: Alexander Dovzhenko": **Ivan** (1932), screens Fri., 6. **Battle for Soviet Ukraine** (1943), screens Sat., 3:15. **Earth** (1930), screens Sun., 2:30. **Michurin** (1948), screens Wed., 8. **Arsenal** (1929), screens Thurs., 6.
— "Engagements": **Les enfants du siècle/The Children of the Century** (1999), directed by Diane Kurys, screens Fri., 7:45; Sat., 11 a.m.; Sun., 10:30 a.m.; Wed., 5:45.
— "New England Film Artists Present": **Go the Distance** (2002), directed by Bill Holloway, screens Sat., 1:30.
— "Back by Popular Demand": **Adrift** (2001), directed by Tom Curran, screens, Sun., 12:45. **Queen of the Gypsies: A Portrait of Carmen Amaya** (2002), directed by Jocelyn Ajami, screens Sun., 4. **My Father, the Genius** (2001), directed by Lucia Small, screens Thurs., 8.

■ **NORTH END BRANCH LIBRARY** (617-227-8135), 25 Parmenter St., Boston. Free admission.
— "Tuesday Morning Film Program": **Nicholas Nickleby** (1947), directed by Alberto Cavalcanti, screens Tues., 10:30 a.m.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, Boston. Free admission.
— "Family Favorites Film Series": **Rebecca of Sunnybrook Farm** (1938), directed by Allan Dwan, screens Thurs., 6.

film strips

A

★★ADAM SANDLER'S EIGHT CRAZY NIGHTS (2002). Hot off critical acclaim for his "serious" role in *Punch-Drunk Love*, Adam Sandler spins his raspy, bemusing Hanukkah song into a holiday fable of sorts. Unfortunately, the animated experiment steps out like Happy Gilmore auditioning for an episode of *Jackass*. Davey Stone is a 33-year-old bum — Jewish trailer trash, if you will — who's primed for jail after a litany of lewd drunken infractions. He's rescued from incarceration by a Yoda-esque septuagenarian named Whitey on condition that he help referee a youth basketball league. The snowy township of Dukesberry is an obvious nod to Sandler's New Hampshire upbringing, and the pivotal shopping mall is a haunting, watercolored clone of the Cambridgeside Galleria. The material, conceived by Sandler and directed by Seth Kearsley, falters early, but as Davey nears his epiphany it does blossom into the heartwarming realm of Dickens and Capra. And Sandler seizes on the archetypes for some uproarious musical numbers: not only does the former *SNL* standout write and sing, he also voices the three main characters; Davey, Whitey, and Whitey's fraternal sister, Eleanor, who's "Audrey Hepburn, if she was four feet tall and 300 pounds." (71m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

★★★ADRIFT (2001). This is Tom Curran's hour-long effort attempt to come to terms with, among other things, the unspoken sense of relief he felt at age 12 when his mom told him his dad was dead. An Irish-American overachiever, Tom's father had moved his family out of Boston to Alaska because he realized he couldn't compete politically with the other local Irish-American family of overachievers, the Kennedys. His career as the Anchorage DA was triumphant but brief, ending with the Republican takeover of state government. But his legacy to his children was longer-lasting, since he drove his three sons (Tom is the eldest) and his daughter (now a body-building champion) to "be number one" at whatever they attempted — namely the same sports, hockey and baseball, he excelled at himself. Tom Curran never became a professional athlete, but he shows the makings of a gifted, sensitive filmmaker as he weaves together voiceover memories, interviews with his mother and siblings, home videos, artful re-creations, and evocative images — a drive along the Alaska coast, a cormorant under a bridge — into this lingering portrait of paternity. (56m) *Sunday at the Museum of Fine Arts.*

ANALYZE THAT (2002). Mark Bazer's review is on page 4. (95m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

★★ARARAT (2002). Atom Egoyan (*The Sweet Hereafter*, *Exotica*) turns to the genocide of 1.5 million Armenians at the hands of the Turks in 1915. The Turkish government has never acknowledged the massacre, and that makes dealing with the aftermath even harder for Egoyan's characters, people of Armenian heritage living and working almost a century later in present-day Toronto. Like the characters, Egoyan and much of his international cast (including Charles Aznavour, Eric Bogosian, and the director's wife, Arsinee Khanjian) are of Armenian descent, so the personal nature of the project offers yet another opportunity for mediation and distortion. Egoyan juggles several plot strands and characters. A Hollywood-slick movie (also called *Ararat*) about the slaughter is being shot. We see Armenian expatriate painter Arshile Gorky, who survived the horror. Khanjian plays a Gorky scholar who's an adviser on the movie and who has an assistant-filmmaker son, Raffi (David Alpay), and a stepdaughter, Celia (Marie-Josée Croze), whose relationship with her stepmother is fraught with allegorical baggage. There are probably one or two more plot lines than even the thoughtful Egoyan can handle, but the larger problem is that tragedy is so immense, and the pall it casts so overwhelming, that the struggles of the contemporary characters often seem trivial and petty. Like the characters, you're left feeling the presence of something profound and horrible but frustratingly out of reach. (115m) *Harvard Square, West Newton.*

★★★★ARSENAL (1929). Alexander Dovzhenko's historical epic is unlike any other — it moves with compulsive speed and gathering certainty from desolation through chaos to revolution. The construction of the film is exhilarating in the authority of its ellipses, the freedom with which it handles durations, the range and brilliance of its atmospheres. *Arsenal* celebrates a battle in which striking workers and pro-Bolshevik Ukrainians defended a Kyiv munitions plant against Ukrainian nationalist forces. But the film is notable for Dovzhenko's refusal to reject national identity as a source of courage. (b&w/silent/92m) *Thursday at the Museum of Fine Arts.*

B

BATTLE FOR SOVIET UKRAINE (1943). The first of Alexander Dovzhenko's wartime documentaries includes footage of the German invasion of Ukraine that was shot by the Nazis but later captured by the Soviets. In Russian with English subtitles. (b&w/80m) *Saturday at the Museum of Fine Arts.*

★★★BOWLING FOR COLUMBINE (2002). This documentary from Michael Moore (*Roger and Me*, *The Big One*) is most persuasive when it seeks out the truth rather than imposing an agenda. That despite the questions it asks, which are loaded and posed disingenuously. Why did two teenagers shoot 13 people to death at Columbine High School on April 20, 1999? Why do Americans kill each other more often than anyone else in the world? Moore goes beyond the easy accessibility of guns (a state of affairs he demonstrates by opening an account at a Michigan bank and walking out with the rifle promised to every new customer), using America's insane infatuation with firearms as a jumping-off point for other musings and discoveries. His trademark ambushes, in which he tries to corner corporate villains or other culpable fat cats and get them

flicks in a flash

Compiled by Gabriel Thornton

legend

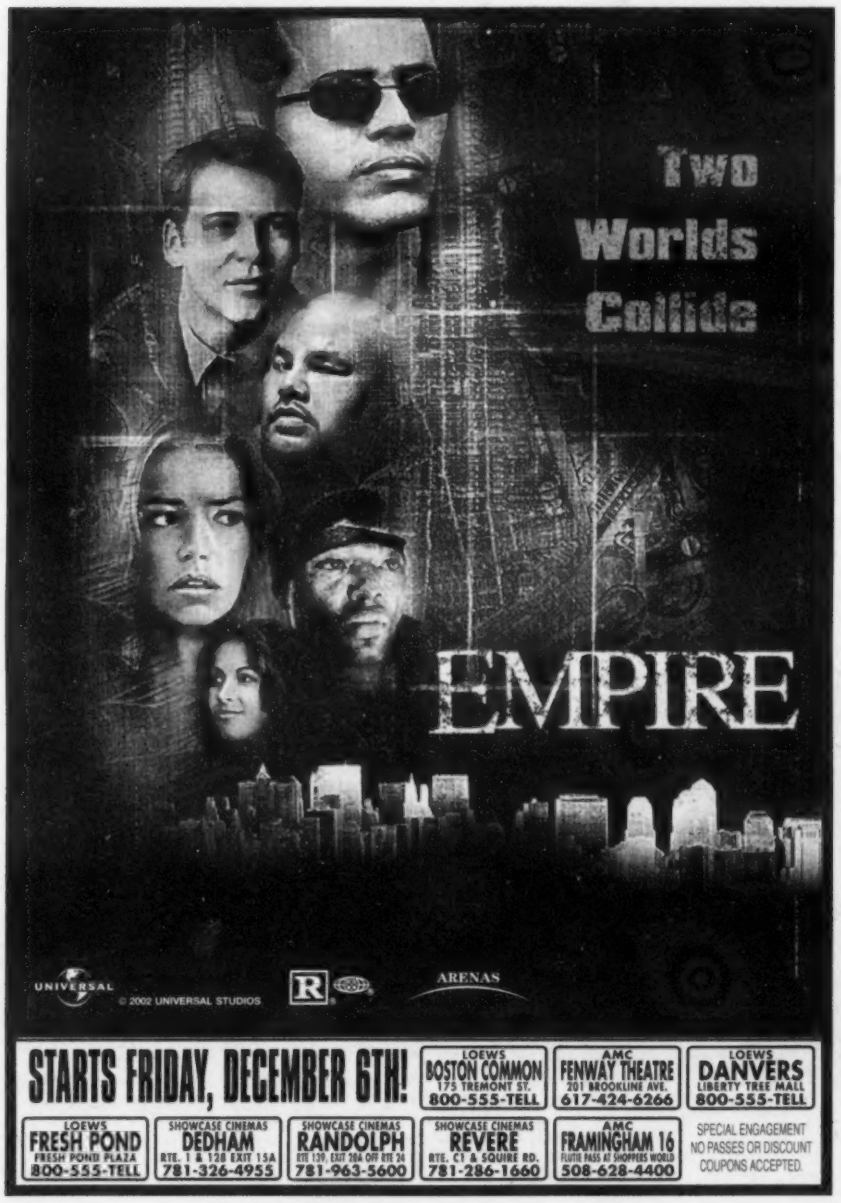
rave review, a gem;

mixed response crap shoot;

turkey

Variety's Top 10 for the weekend ending 12/1/02	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 Harry Potter and the Chamber of Secrets	★	★	★	★	🎲	🎲	🎲	🎲	★	🎲	🎲
2 Die Another Day	🎲	🎲	🎲	★	★	★	🎯	★	🎯	🎲	🎲
3 The Santa Clause 2	🎲	🎲	🎲	🎲	★	🎲	★	🎲	🎲	🎲	🎯
4 Treasure Planet	★	🎲	★	🎯	★	★	★		🎯	🎲	
5 Adam Sandler's Eight Crazy Nights	🎲	★	★	🎯	🎯		🎯				
6 Friday After Next	🎲	★	🎲	🎲	🎯					★	🎲
7 Solaris	🎲	★	🎲	🎲	🎲	🎲	🎲	🎯	★	🎲	
8 8 Mile	★	★	🎯	★	🎲	★	★	★	★	★	★
9 They	🎯	🎯	★	🎲						🎯	
10 The Ring	🎲	🎲	🎲	🎲	★	🎲	★	🎲	🎲	🎲	

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey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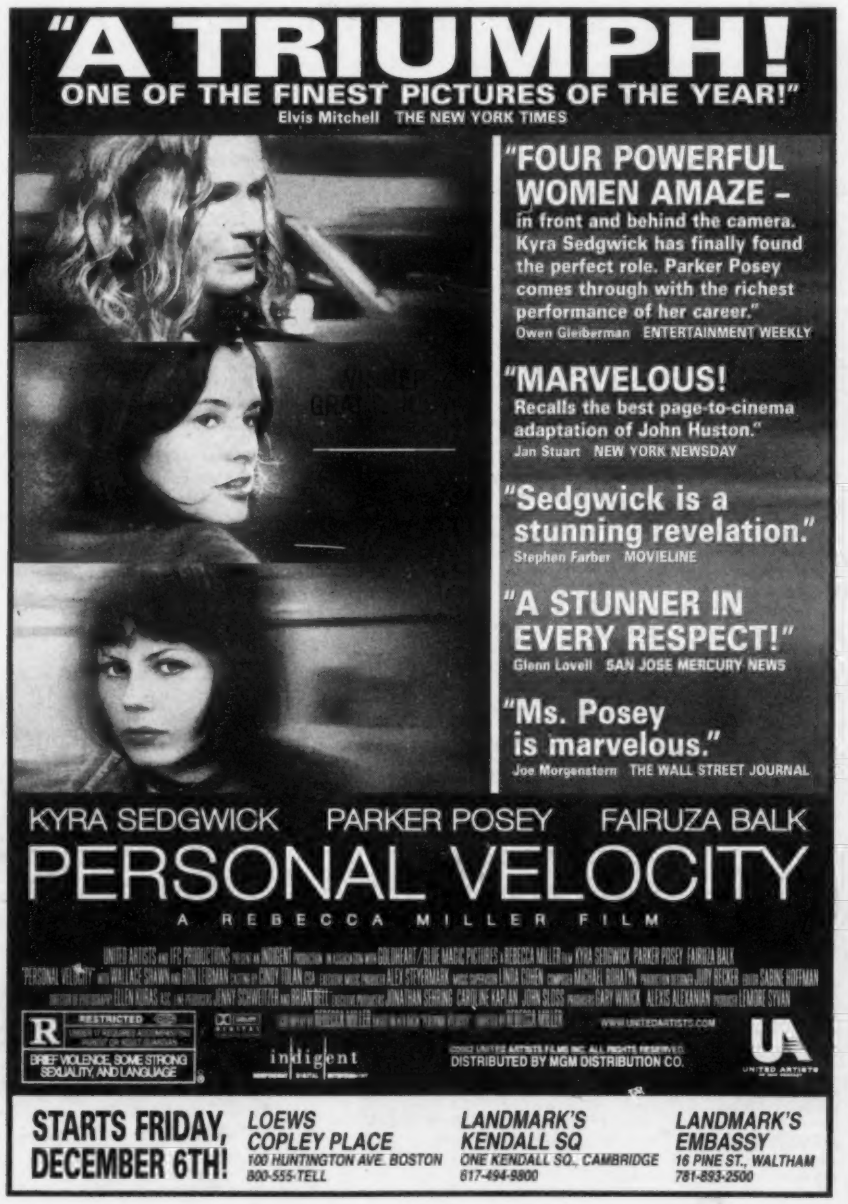
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video clips IN STORES NOW

Austin Powers in Goldmember

★★★ AUSTIN POWERS IN GOLDMEMBER (New Line). The third Austin Powers is full of thoroughly familiar jokes and routines from the first two, but even when you see the gags coming a mile off, you might be Power-less to keep from laughing till it hurts. The plot sends Austin time-traveling back to 1975 for a brief sequence whose only real function is to provide an excuse for heroine Foxxy Cleopatra (singer Beyoncé Knowles of Destiny's Child) to appear as a blaxploitation fashion plate, complete with planet-sized Afro. New villain Goldmember (played by Myers) is a Euro-swinger with sun-damaged skin, a fetish for gold like that of the James Bond baddie he's named for, and a prosthetic limb that's worth its weight in — well, you know. As for Nigel Powers, Austin's father and an international man of mystery himself, he played (in a casting no-brainer) by Michael Caine, whose Harry Palmer spy thrillers from the '60s are one of the obscure antecedents of the Powers movies. Seeing Caine and Myers (as Austin) together proves that Austin is a fish-and-chip off the old block. True, Nigel doesn't have much to do except serve as an expository foil for his son's unresolved Oedipal issues. But does that matter if the movie reduces you to helpless laughter? (95m)

★★1/2 HAPPY TIMES (Columbia TriStar). This thin and somewhat disappointing movie is Zhang Yimou's least personal and cinematic but coyest and most sentimental picture. Zhao (Zhao Benshan) is courting a crude, chunky woman (Dong Lihua) with an overweight son (Leng Qibin) and a mistreated Cinderella of a stepdaughter, blind teenager Wu Ying (Dong Jie). Because Zhao needs wealth to satisfy his materialistic fiancée, he and his friend Li (Li Xuejian) refurbish an ancient school bus and paint over the windows so that couples can rent it for love-making by the hour: the "Happy Times Hotel." Zhao's girlfriend, who hasn't actually seen the "hotel," makes him drag her blind stepdaughter there for employment as a masseuse. Think Charlie Chaplin: the unseeing young pretty in *City Lights*, the struggling Claire Bloom plucked from suicide by the older man in *Limelight*. Wu Ying is convinced that she's toiling in a grand hotel and making lots of money by giving massages. But it's really a downtrodden factory, and the customers are Zhao's neighborhood pals, who come back again and again so that she can smile and proclaim, "These are happy times." In Mandarin with English subtitles. (95m)

★★1/2 LILO & STITCH (Disney). Who would have thought that the ethics surrounding genetic experimentation would be the basis for an animated Disney flick? That's the case here, where in a galaxy far, far away (the beings are right out of the bar scene in *Star Wars*), a thuggish, walrus-esque scientist is castigated for creating a slobbering mutant rodent of sorts — kind of Mighty Mouse crossed with Taz, the Tasmanian devil. The experiment, called 636 or Stitch (voiced by creator Chris Sanders), is designed to wreak havoc on civilization, destroying buildings and infrastructure. The Disney family values don't kick in until the experiment escapes, lands on earth, and bonds with the other half of the title. They're both in the dumps: six-year-old parentless Lilo (Daveigh Chase) has a menacing Social Service agent (Ving Rhames) looming at every turn, and Stitch, marooned on a small Hawaiian island, can't find anything to lay waste to. The film, directed by Sanders and Dean DeBlois, is scrumptious to behold, but the laconic protagonists, who remain overaggressive and aggravating, subvert the visual splendor. The plot does venture into uncharacteristically dark territory, and there's a smattering of odds and sods (Roswell, Elvis, and a CIA plot) to keep things engaging. It's an alluring mélange that impresses as much as it frustrates. (82m)

to acknowledge their guilt, here backfire: K-Mart, at one of whose local outlets the Columbine killers loaded up on bullets, promise to stop selling ammunition in their stores, and though NRA honcho and Alzheimer's sufferer Charlton Heston mutters responses that are racist, reactionary, and nuts, he comes out of the exchange with more dignity than his fulsome accuser. All commentary stills, however, when *Bowling for Columbine* shows the security monitor tapes of the atrocity itself, the silent work of these demons of the American soul. To his credit, Moore doesn't pretend to solve the mystery of those images. And thanks to this movie, no one can pretend to ignore them. (120m) *Copley Place, Kendall Square, Coolidge Corner.*

★★THE BREAKFAST CLUB (1985). In this appetizing failure of a comedy, writer/director John Hughes comes down with a bad case of puppy love for his own teen characters. Five socially diverse kids share a Saturday-morning detention at the school library, strip themselves of pretense, and get down to the core insecurity and anti-parent feelings they all share. As the mildly petulant prom queen, Molly Ringwald is impeccable; so is Anthony Michael Hall doing a more serious variation on his "Geek" from *Sixteen Candles*. (The quintet is filled out by Ally Sheedy, Emilio Estevez, and Judd Nelson.) Yet despite some genial, relaxed moments, the movie hammers home its themes so relentlessly that it ends up turning into Study Hall. (92m) *Tuesday at the Brattle.*

★1/2 THE BUSINESS OF FANCY-DANCING (2002). Native American author Sherman Alexie made an auspicious leap from the page to the screen when he wrote the screenplay for *Smoke Signals* (1998), which was based on a couple of his stories. Directed by Chris Eyre, also Native American and making his feature debut, the film charmed and goaded with its wit, irony, humanity, and authenticity. With his own directorial debut, Alexie demonstrates that he should stick to the keyboard. Telling the same story as in *Signals* minus the virtues, *Dancing* is too fancy by far — pretentious, narcissistic, humorless, and trite. Alexie stand-in Seymour Polatkin (Evan Adams, who played a much more charming version of a similar character in *Signals*) is a successful gay Native American poet living in Seattle with Steven (Kevin Phillip), his white lover. ("They're not you're tribe. *I'm* your tribe," is Steven's contribution.) Needless to say, Seymour feels guilty about his good fortune, and when a friend dies back on the rez, he returns to face his misgivings about selling out, abandoning his people, and exploiting their misery. His punishment and ours is a dull farrago of flashbacks and bad poetry (the title comes from an early volume of Alexie's poetry; to judge from the samples here, his switch to prose was a good idea). "Seymour never wrote about laughter," one of his friends back home acutely observes. "He only cried." This film could sure use some more yuks, and another director. (86m) *Coolidge Corner video screening room.*

C

★★COMEDIAN (2002). A couple of years ago, his hit show behind him, Jerry Seinfeld committed the comedian's equivalent of career suicide: he retired his entire act. *Comedian* is the story of a scrappy multi-millionaire hitting small New York City comedy clubs to develop all-new material. The film is interesting as far it goes; we see Seinfeld discussing his bold move with vets like Bill Cosby, Garry Shandling, and Jay Leno, and we hear the Master of His Domain swear — off stage, of course. But what's the deal? There's very little actual performance footage, and — though filming this may have been impossible — we get little insight into the way Seinfeld develops bits. By far the funniest moments involve young comic Orny Adams — and not because his act is any good. The brash Adams, who's from the Boston area, serves as something of a foil to Seinfeld, and every time he opens his mouth, it's a train wreck. Observing the insecurities of both Adams and Seinfeld is, if not particularly edifying, never dull. But in the end, this is a film about practically . . . nothing. (105m) *Kendall Square, West Newton.*

★★★EL CRIMEN DEL PADRE AMARO/THE CRIME OF FATHER AMARO (1999). Anyone looking for a screen exposé of the Catholic Church to underscore the current sexual-abuse scandal will be disappointed by this film from veteran director Carlos Carrera, but those seeking an absorbing (if melodramatic) and beautifully shot story that nonetheless indicts the Church for its ambition and hypocrisy will be rewarded. The movie is breaking box-office records in Mexico previously set by *Y tu mamá también*, which also starred Gael García Bernal. This time around Bernal is much less animated and sexy as a buttoned-down priest who arrives in a rural parish. He doesn't seem too fazed when his boss, Father Benito (Sancho Gracia), cavorts with druglords in order to finance a hospital. Neither is he above putting the squeeze, at the behest of the diocese bishop, on the local newspaper editor who publishes a damning story about the corrupt priest. The film does its best work in conveying the everyday political and social power the Church wields in Mexico's provinces. It falls into a few soap-opera conventions when it depicts the romance between Father Amaro and Amelia (Ana Claudia Talancón), the ravishing teen who teaches kids at the church — their tempestuous courtship seems more plot- than character-driven. But Carrera makes the compelling case that these men of the cloth are part of an old and corrupt institution that rewards ambition, despite what it does to the soul. In Spanish with English subtitles. (120m) *Copley Place, Kendall Square, West Newton.*

D

★★1/2 DIE ANOTHER DAY (2002). North Korea may have nukes, but what we really need to worry about is that country's satellite-mounted, solar-powered giant laser. This device, called "Icarus," is the MacGuffin in *Die Another Day*, which marks the 40th anniversary of the indestructible James Bond franchise. The plot, which pits Bond against vengeful Korean officer Zao (Rick Yune) and a flashy British diamond mogul named Gustav Graves (a too-boyish Toby Stephens), is the usual logic-defying silliness. Still, the movie delivers most of what Bondphiles crave: spectacular stunts, cool gadgets, and hot babes. (Not enough of the signature John Barry & Monty Norman music, though.) In other words, any resemblance to an issue of *Maxim* magazine — or to *XXX*, but with more hair — is probably intentional. Director Lee Tamahori, who made his mark as a director of substance with *Once Were Warriors*, is now completely substance-free. Maybe his flashy style is apt for what amounts to the world's most expensive commercial, both for the numerous prominently placed products and for the franchise itself, which is the subject of several blatant commemorative nods to past 007 movies. Tamahori does offer some of the series's most striking visuals: an invisible car, a palace of ice, a bikini-clad Halle Berry emerging from the surf à la Ursula Andress in *Doctor No* 40 years ago. In fact, Berry may be the film's best special effect. Whereas the role of Bond now fits Pierce Brosnan as snugly and comfortably as an old tuxedo, her mysterious femme fatale brings new and much-needed energy to the product. News that her Jinx might be given her own spinoff is welcome; she should kick Bond to the curb and get her own license to thrill. (120m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

E

★★★★EARTH (1930). The great Ukrainian director Alexander Dovzhenko opens this film with the tranquil death of an old farmer as he's surrounded by his friends and family in his apple orchard. The main motifs of this sequence are all efforts to protect this death from time: the long shots of wheat fields, which frame the passage and recur within it; the sunlight shimmering on the old man's white shirt and white-bearded face; his contented smile; shots of sunflowers, apples, a baby. The mood is of wonder, ripeness, completeness. The scene can be read as showing a symbolic sacrifice: the old man must die so that time, the Communist time, can start moving. But Dovzhenko prolongs, unforgettably, the timelessness of the moment. The movie is ostensibly a paean to Stalin's forced collectivization of farmland, but the only character granted a tragic status is the enemy of progress, a murderous "kulak" (rich farmer) named Khoma. Which doesn't make Khoma the film's hero. *Earth* transcends tragedy. (b&w/silent/62m) *Sunday at the Museum of Fine Arts.*

★★★8 MILE (2002). This musical from Curtis Hanson (*L.A. Confidential*) is the genre reduced to its gritty essence, self-expression distilled to sheer rhythm, rhyme, and rage while nonetheless demonstrating the power of grace and imagination to transcend grinding everyday reality. That reality doesn't get much cheerier than the opening rap battle in an abandoned Detroit church, where Jimmy Smith Jr. (Eminem), the only white face in a maelstrom of black hostility, counters the abusive rant of his rival Papa Doc (Anthony Mackie) with dead silence. Eminem invests his vaguely autobiographical film debut with the sullen menace of an underage Steve McQueen, and the rap performances throb with menace, wit, and energy. The story, however, hits familiar marks, with Jimmy out to escape life with his heavy-drinking white-trash mom (Kim Basinger) and her lumpen live-in boyfriend (Michael Shannon) somewhere along the border between white and black Detroit defined by 8 Mile, the road around the city's perimeter. The neighborhood guru (Mekhi Phifer) encourages Jimmy and sees in him the potential for greatness. But Jimmy's perfunctory romance with a neighborhood bimbo (Brittany Murphy) ends on a racial and misogynistic sour note. And when he and Papa Doc face off again, you realize that if he wins, it'll be just one more case where a white guy co-opts black culture. (118m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

Continued on page 32

"TWO THUMBS WAY UP!"
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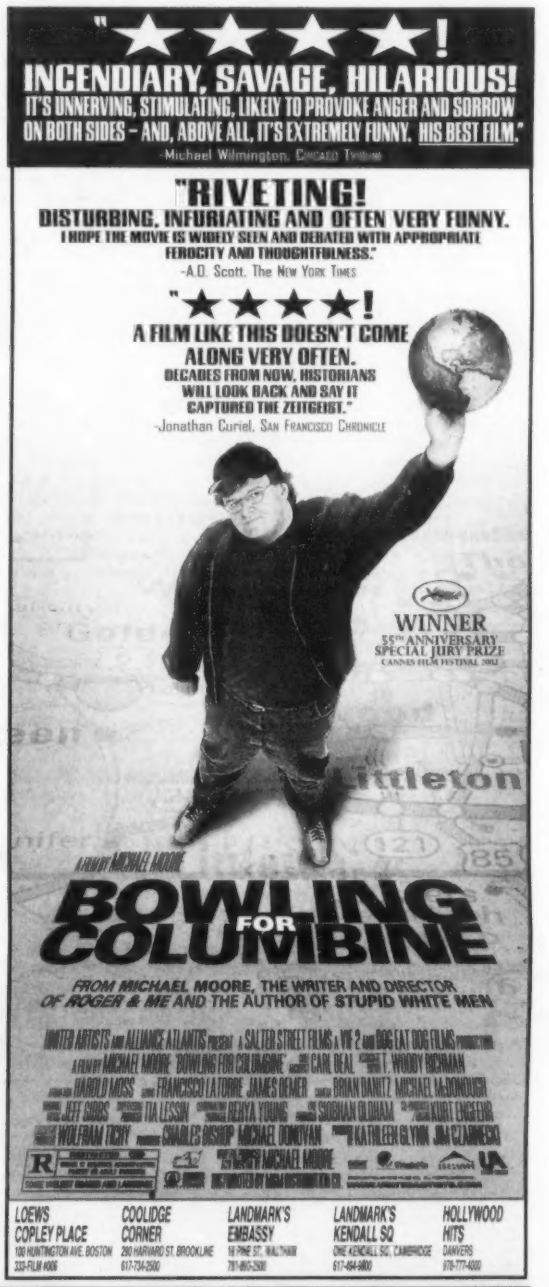
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Continued from page 31

★★1/2 THE EMPEROR'S CLUB (2002). Having collaborated on *A Midsummer Night's Dream* back in 1999, director Michael Hoffman and actor Kevin Kline reunite for this schmaltz (based on Ethan Canin's short story "The Palace Thief") about a dutiful educator confronted with an obstinate youth. Its arc is reminiscent of *Dead Poets Society*, with Kline playing Mr. Hundert, the compassionate but perfectionist instructor of "Western Civilization" at an all-boys school in 1972. His challenge, Sedgewick Bell (Emile Hirsch), is a troublemaking thorn in the side of the administration. Sedgewick also gets piss-poor grades, but he's on a long disciplinary leash because his father is a power-thumping senator. In a *Rocky*-like ploy, Hundert uses the big Julius Caesar contest, a classical-studies form of *Jeopardy* with toga-clad contestants, to connect with the peevish adolescent and help him turn the corner. There's an effective, if contrived, device whereby the film jumps forward some 25 years to reveal how several small misjudgments have had a drastic impact on the future. But the ruling power behind *The Emperor's Club* is Kline, who brings conviction and vitality to what would otherwise be stereotype. (120m) *Copley Place, Fenway, Harvard Square, Circle, suburbs.*

EMPIRE (2002). Peter Keough's review is on page 4. (90m) *Boston Common, Fenway, suburbs.*

★★LES ENFANTS DU SIÈCLE/THE CHILDREN OF THE CENTURY (1999). Diane Kurys's gaudy period romance is a kind of he said/she said of 19th-century literary affairs. The title comes from the roman à clef that doomed romantic poet Alfred de Musset (Benoît Magimel), the Kurt Cobain of the 19th century, wrote about his affair with the Baroness Dudevant (Juliette Binoche), who was better known as the iconoclastic, gender-bending, wildly popular novelist George Sand. The point of view, however, is all Sand's; Musset comes off as a dissipated libertine incapable of fidelity who tries to suck the life out of his talented mistress. For her part, Binoche's Sand, despite the men's clothes, the cigars, and the light promiscuity, seems to be a nurturer and homemaker at heart. Overwrought and lovely to look at, providing little sense of what genius and artistic creation might be like, *Les enfants du siècle* does boast some scandalous moments (Musset does a number on his brother with a fork) plus some clever dialogue — and some that's real dumb, too. It's Merchant Ivory with squalor, ecstasy, and bad manners. In French with English subtitles. (135m) *Friday through Sunday and Wednesday at the Museum of Fine Arts.*

EQUILIBRIUM (2002). Tom Meek's review is on page 4. (107m) *Copley Place, suburbs.*

EXTREME OPS (2002). Tom Meek's review is on page 4. (93m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

F

★★FALLEN ANGELS (1995). In putting together *Chungking Express*, his 1994 international breakthrough film, Wong Kar-Wei decided he had too much material, so he reserved the surplus for his next movie. Like *Chungking Express*, *Fallen Angels* tells two separate and essentially unrelated stories — though here, the stories are intercut rather than presented sequentially. Assassin Wong Chi-Ming (Leon Lai) gets his assignments from an agent (Michele Monique Reis) he seldom sees but who expresses her secret affection for him by managing his life, cleaning up after his hits, and even straightening out his apartment (like Faye Wang in *Chungking Express*). The agent lives in a rooming house owned by the father of the movie's other protagonist, an ex-convict named He Zhiwu (Takeshi Kaneshiro); and she and Zhiwu keep barely missing each other — and a possible chance for romance. *Fallen Angels* is a lot funnier than *Chungking Express*, but it's also sillier and in the end much slighter. If you want to know what Wong really has to say about fate and romantic obsession, see his 1996 effort, *Happy Together*, a great leap forward in maturity and style. In Cantonese with English subtitles. (96m) *Thursday at the Brattle.*

★★★FAR FROM HEAVEN (2002). Writer/director Todd Haynes (*Poison*, *Safe*, *Velvet Goldmine*) pays homage to the Hollywood melodrama of the '50s with this big-budget pastiche in which homosexuality and interracial love are the overt themes. His film is set in 1957 Hartford, where TV manufacturer Frank Whitaker (Dennis Quaid) and his devoted wife, Cathy (Julianne Moore), are a Sunday-supplement couple with a perfect house, two nice kids, and a black maid, Sybil (Viola Davis). But Frank is an alcoholic with a penchant for furtive gay sex. Isolated and deprived of emotional support, Cathy becomes drawn to her black gardener, Raymond (Dennis Haysbert). Haynes studiously re-creates certain aspects of Douglas Sirk's style, but whereas in Sirk and Nicholas Ray, style, however extreme, always correlates with story and character, the style of *Far from Heaven* is also a conspicuous comment on itself. After Sirk's *All That Heaven Allows*, the movie that this one most resembles is John Waters's *Hairspray* — but whereas in *Hairspray* Waters exceeds expectations for musicals by addressing racial integration and body image, Haynes, in choosing the melodrama as his form, raises expectations that he doesn't fulfill: he actually does less than what melodramas can do, and did. (107m) *Copley Place, Kendall Square, Coolidge Corner, suburbs.*

★★★THE FORTUNE COOKIE (1966). Before *The Odd Couple*, Walter Matthau and Jack Lemmon starred in this ambulance-chasing farce about a shady lawyer (Walter) who persuades his cameraman brother-in-law (Jack) to file a lawsuit alleging serious injury after he's knocked over while shooting a football game; hoping for a big settlement, not to mention sympathy from his ex-wife (Judi West) Jack winds up in a wheelchair and a corset. Billy Wilder directed. (b&w/125m) *Monday at the Brattle.*

OPPOSITES ATTRACT III: *Eminem and Mekhi Phifer get acquainted in* 8 Mile.

★★1/2 FRIDA (2002). There was so much pain in the life of artist Frida Kahlo that Julie Taymor's account doesn't even make time for the polio that crippled Kahlo at age six, instead jumping straight to the bus accident that wiped her out at age 18, leaving her impaled, naked, drenched with blood, and dusted with gold sprinkles (a party favor carried by another passenger). The injuries never fully healed (she died in 1954, at age 47), and the image, like an icon of martyrdom, is one of many stunners in this visually lush homage. Unfortunately, the film never gets much beyond the icon stage. Salma Hayek brings a flashy dignity and tasteful passion to the role, and her reverence for the self-mythologizing painter and feminist paragon will offend and enlighten no one. As for what Kahlo described as the other "big accident" in her life, her marriage to Diego Rivera, Alfred Molina plays the 300-pound bacchic muralist with a mix of exuberance, frailty, rue, and fury that is the film's real award-worthy performance. Edward Norton as Nelson Rockefeller and Geoffrey Rush as Leon Trotsky (taking a break from dictating his *History of the Russian Revolution* to play grab-ass with Frida) add an almost farcical note. But if Taymor fails to portray the artist or her times, she does touch on the mystery of artistic creation. Such mundane details as a peasant dress or toes peering out of bathwater burst into playful, profound collages of the imagination at work. The beauty of Taymor's vision of how the paintings were inspired at times exceeds that of the paintings themselves. (119m) *Copley Place, Harvard Square, suburbs.*

★1/2 FRIDAY AFTER NEXT (2002). In this, the third installment of the "Friday" series, goofball stoners Craig (Ice Cube) and Day-Day (Mike Epps) "take their black asses back to the ghetto." Ice Cube, who created the series, seemed to heading for new heights of scatological humor with the sequel, *Next Friday*. Unfortunately, the current return to the 'hood gets as stale as the reefer-filled air in the boys' cribs. This *Friday* falls on the day before Christmas, when a ghetto Santa kicks Craig's ass with a Christmas tree and steals the rent money. The boys spend the entirety of the film trying to scrape together the cash (from being security guards to pimping a house party), but that's secondary to the hyperbolic freaks that occupy the screen. There are the hump-happy senior citizens; there's the requisite buxom babe (a soft and sensual K.D. Aubert); there's a pint-sized Prince (Katt Williams) who takes on a ripped, bitch-loving ex-con (Terry Crews) by applying a pair of pliers to the behemoth's testicles. No matter how deep the shit gets, Ice Cube always looks majestic seething away, even here. (75m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

G

GAMBIT (1966). This Ronald Neame film stars Michael Caine as a young cockney thief who has plans to steal a major piece of sculpture. It all hinges on Shirley MacLaine, who works as a dancer in a shabby Hong Kong nightclub but is the spit and image of the late wife of the multimil-

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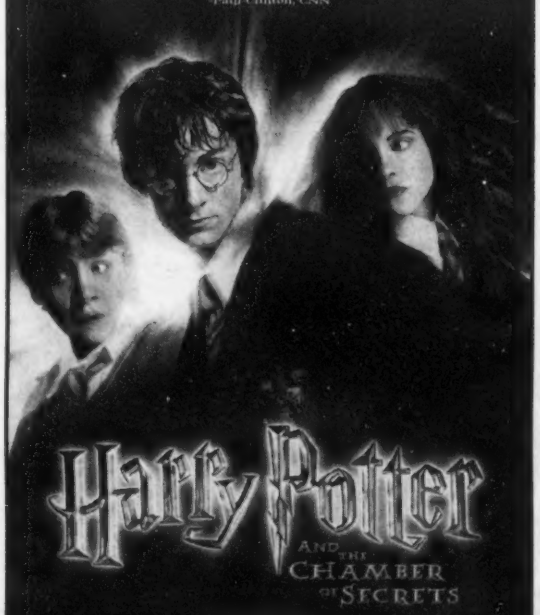

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lionaire (Herbert Lom) who owns the sculpture. (109m) *Monday at the Boston Public Library.*

GAZA STRIP (2001). American James Longley shot this documentary during the first four months of 2001, a period that saw the election of Israeli prime minister Ariel Sharon; Longley's goal was to create a portrait of Palestinian life under siege inside the Gaza Strip. (video/74m) *Friday and Saturday at the Harvard Film Archive.*

★★GO THE DISTANCE (2002). "It's kind of like seeing the whole world on a video," says Paul Scherdell, explaining what it's like to be a quadriplegic. That detachment is never quite breached in Bill Holloway's short documentary, a record of Scherdell's cross-country journey across America a dozen years after the 1987 dirt-bike accident that crushed his spinal cord. But intermixed with the superficial home-video glimpses of Niagara Falls ("Intense!") and the Pacific Ocean ("Awesome!") are some genuinely moving, sometimes oddball moments, such as when Scherdell and his friend and attendant Jeff Turner bump into strangers on the way who offer such unexpected boons as Scherdell's first motorcycle ride since his accident (in a specially designed sidecar a biker in the Badlands designed for his paralyzed brother), or the complementary philosophies of life offered by an old hippie and a young Marine on the streets of Berkeley. Perhaps for discretionary reasons, Holloway himself doesn't go the distance — the rougher parts of the trip seem to have been deleted. Maybe the biggest omission is any background on Scherdell's musical ambitions — he belts out the bluesy title song with convincing pain. The director will be present at the screening. (video/57m) *Saturday at the Museum of Fine Arts.*

H

★★HALF PAST DEAD (2002). Written and directed by Don Michael Paul, this Steven Seagal effort has the man playing Sascha Petrosevitch, an FBI agent who goes undercover by serving a prison term at Alcatraz. Yes, Alcatraz. Why Petrosevitch is there and how the storied institution got reopened is poorly explained. The mindless mayhem gets ignited when a squad of commandos drop in to free a death-row inmate — not because he's a close friend but because he knows where $200 million in gold is stashed. Of course Petrosevitch is the fly in the ointment: he assembles a counter-force of ragtag prisoners, and from there the bullets and fisticuffs fly indiscriminately. Ja Rule passes muster as Petrosevitch's cellblock sidekick, and Morris Chestnut is commanding as the nefarious mastermind, but it's Nia Peeples who steals the show as the bad-ass, kung-fu-kicking vixen. (99m) *Chestnut Hill (tentative), suburbs.*

★★★HAPPY TOGETHER (1997). Hong Kong filmmaker Wong Kar-Wai (*Chungking Express*) narrows his focus to just two (sometimes three) characters here and distills his motifs of loneliness and missed connections down to their bitter essence. Gay lovers Lai Yiu-Fai (Tony Leung) and Ho Po-Wing (Leslie Cheung) have moved from Hong Kong to Argentina, only to find that the alien land exacerbates their differences. They split, yet when Po-Wing shows up at Yiu-Fai's tiny room after being badly beaten, Yiu-Fai nurses him back to health. Later, after Po-Wing walks out on him again, Yiu-Fai befriends a straight, younger man named Chang (Chang Chen), who inspires him as a model of emotional self-sufficiency. If Wong is short on plot, he's long on atmosphere. He and his great cinematographer, Christopher Doyle, have style to burn. And Wong deserves credit for creating a gay couple out of Hong Kong superstars without resorting to stereotyping. In Cantonese, Mandarin, and Spanish with English subtitles. (b&w and color/96m) *Thursday at the Brattle.*

★★★HARRY POTTER AND THE CHAMBER OF SECRETS (2002). Despite its inventive use of an old diary as a vehicle for time travel, *Harry Potter and the Chamber of Secrets*, with such horror-movie standards as giant spiders and a serpent in the plumbing, is the weakest of the Harry Potter novels so far. But director Chris Columbus has made a darker, quicker movie of it than he did of *The Sorcerer's Stone*, with particularly fine settings and atmosphere. The goings on at Hogwarts School of Witchcraft and Wizardry include a murder-bent voice in the walls that only Harry can hear and a mysterious set of attacks that leave several students and the nasty caretaker's cat petrified. Moreover, Harry must endure the fawning of foppish new Defense Against the Dark Arts teacher Gilderoy Lockhart (given goofy comic brio by a wavily coiffed Kenneth Branagh) and the ostracism of students who fear that, because he can talk to snakes, Harry may be the "heir" of rogue school founder Salazar Slytherin. Alan Rickman adds a brooding quizzicality to the spitefulness of oleaginous Potions professor Severus Snape; the late Richard Harris is pale and breathy but continues to exude sly, gentle wisdom as headmaster Albus Dumbledore; and Maggie Smith is back, in all her pursed authority and Scottish cadence, as prim deputy headmistress Minerva McGonagall. A marvelously sinister addition to the extracurricular populace is icy Jason Isaacs as Lucius Malfoy, father of Harry's arch-enemy Draco. As for the trio of child actors at the heart of the story, Daniel Radcliffe has gained grit and gravitas as Harry, and Emma Watson continues to exude precocity as the brainy Hermione. But mugging Rupert Grint, so personable as Ron in *The Sorcerer's Stone*, appears to have studied too long at the Macaulay Culkin School of *Home Alone* acting, Chris Columbus, headmaster. (162m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

THE HOT CHICK (2002). Rob Schneider teams up with Tom Brady (director of *The Animal*, not the Patriots quarterback) in this alleged comedy about a haughty teenage beauty transformed into an older man. Rachel McAdams and Anna Faris help out. (101m) *Sneak preview Friday at the Boston Common and the Circle and in the suburbs.*

★★★8 FEMMES/8 WOMEN (2001). A runaway popular hit but not an award winner at this year's Berlin Film Festival, François Ozon's campy musical/soap opera/country-house murder mystery provides star turns for eight celebrated French actresses in a hilarious story that encompasses three generations and embraces incest. The time is the 1950s, and the setting is an isolated mansion in the snowy French countryside, where a family have gathered to celebrate the Christmas holidays. But then patriarch Marcel gets bumped off? Whodunit? Wife Gaby (Catherine Deneuve), who seems fonder of her bourgeois comforts than she is of her daughters or her husband? Gaby's mother (Danielle Darrieux), who's moved into her daughter's home? Gaby's repressed old-maid sister, Augustine (Isabelle Huppert)? Elder daughter Suzon (Virginie Ledoyen)? Younger daughter Catherine (Ludivine Sagnier)? Then there's Marcel's glamorous sister, Pierrette (Fanny Ardant), who shows up unexpectedly — and don't overlook long-time housekeeper Mme. Chanel (Firmine Richard), or steamy new chambermaid Louise (Emmanuelle Béart). You'll also want to ask yourself whether Marcel is really dead, since we hardly get to see the body, and of course the house has been cut off by the snowstorm, so there's no doctor to confirm the death and no police to investigate it. Not that it's easy to focus on the murder mystery — or the closetful of secrets that come out — the way the eight ladies keep singing and dancing their hearts out. You may not be edified by this lightweight effort, but only Scrooge or the Grinch wouldn't be entertained. In French with English subtitles. (104m) *West Newton, Arlington Capitol, suburbs.*

I

★★★I AM TRYING TO BREAK YOUR HEART (2002). Sam Jones's film, which gets its title from the first track on the latest album by the alterna-country underground stars Wilco, started out as a documentary about a band on the verge of a major-label artistic if not commercial breakthrough. It ended up chronicling the breakdown of Wilco's relationship with their label, Reprise/Warner Bros., as they attempted to forge ahead with *Yankee Hotel Foxtrot*, their most challenging and experimental album, which finally saw release on Nonesuch earlier this year. Shot in black and white, *I Am Trying To Break Your Heart* is clearly on Wilco's side as it follows the band through the difficult process of writing, recording, and mixing an album that would not only bring to an end their relationship with Reprise but would also lead to the departure of founding member Jay Bennett. Yet Jones in no way whitewashes these not-so-young men, going so far as to take his camera into the bathroom at the studio while Wilco frontman Jeff Tweedy looses his lunch. We also get to hear the different arguments regarding both Reprise's treatment of the band and the band's subsequent treatment of Bennett. All of which makes *I Am Trying To Break Your Heart* more than just a fan's bio-pic of a band on the verge of a nervous breakdown — it's a behind-the-scenes look at the machinations of the modern music industry. (92m) *Wednesday at the Brattle.*

★★★IGBY GOES DOWN (2002). The influences on Burr Steers's plucky portrait of adolescent dysfunction range from J.D. Salinger's *The Catcher in the Rye* to Larry Clark's *Kids*. Despite the familiar material, Steers delivers something fresh, provocative, and unadulterated. Kieran Culkin's Igby is a baby-faced imp who has mixed feelings about his dying mother (Susan Sarandon) and unmitigated contempt for his dutiful brother Oliver (Ryan Phillippe). Kicked out of one boarding school after another, Igby decides to drop out by squatting in the Manhattan loft of the mistress (Amanda Peet) of his sardonic uncle (Jeff Goldblum). Matters deteriorate when Igby beds Rachel while the hated Oliver chases after Sookie (Claire Danes), the girl Igby really loves. Much of the film, which Steers wrote as well as directed, hangs on Culkin's performance, and though the young actor expresses angst with flair, his inconsistent level of maturity — sometimes he seems 12, other times 30 — lacks credibility. It's a minor flaw in an otherwise masterful filmmaking debut by Steers, with outstanding supporting performances by Goldblum and Peet. (97m) *West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

★★★★IVAN (1932). Each Alexander Dovzhenko work contains more different trains of thought, more image patterns, more ideas than we're used to finding in a single film. His art lies in embracing so much energy, so many vital parts, in an organic whole. *Ivan* is about a massive construction project on the Dnipro River in Ukraine. A brilliant and erratic film, anticipating the most radical endeavors of left-wing moviemakers of the late '60s, it's perhaps the most ambivalent of Dovzhenko's works. Its "unheroic hero" (the director's words), the zealous transplanted farmer Ivan, is balanced by the Falstaffian shirker Stepan, whose misadventures with loudspeakers and with an unseen paymaster introduce crazy comedy into the film's already volatile mix of river lyricism, political speeches, panegyrics for industry, and pregnant or enigmatic encounters among mismatched members of the proletariat. In Russian with English subtitles. (b&w/90m) *Friday at the Museum of Fine Arts.*

J

★1/2 JACKASS: THE MOVIE (2002). Johnny Knoxville and his merry band of morons take their scatological sideshow from MTV to the big screen. Freed from the constraints of the small box, they get to expand their repertoire of stupid stunts and gross-out gags so they can shit in their pants and show the result. They even launch bottle rockets from their sphincters and get blow jobs from whale sharks. More interesting, however, is the tattoo session in a Hummer, with rocker Henry Rollins driving it at breakneck speeds and off the road. Then there's the female kickboxing champ who beats the bejeezus out of the boys, and an enthralling skateboarding session with ace Tony Hawk. Comical, yes, but not for the faint of heart — the cameraman tosses his lunch on sev-

Continued on page 34

OPPOSITES ATTRACT IV: *Julianne Moore and Dennis Haysbert do likewise in* Far from Heaven.

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THE '80S ARE BACK!
Tuesday, December 10
Brat Pack Double Feature!
BREAKFAST CLUB (2 For 1)
at 7:30
SIXTEEN CANDLES
at 5:30, 9:30
Tickets available in advance at Ticketweb.com
RECENT RAVES
Wednesday, December 11
Cambridge Premiere!
A Film About The Band Wilco:
I AM TRYING TO BREAK YOUR HEART
at 5:30, 7:30, 9:30
WORLD CINEMA CELEBRATION:
25 Years of Kino International
Thursday, December 12
Wong Kar Wai x2!
FALLEN ANGELS (2 For 1)
at 7:30
HAPPY TOGETHER
at 5:30, 9:30
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Sing with Bing.
White Christmas
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monster
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Continued from page 33

eral occasions. The limit to *Jackass* is that there's zero plot and the antics get played out midway. (80m) *Somerville Theatre, suburbs.*

★1/2 JONAH: A VEGGIETALES MOVIE (2002). If you've ever seen the well-aged TV show *Davey and Goliath*, then you know exactly what *Jonah: A VeggieTales Movie* is all about: it's a wholesome moral animated and wrapped up in a context easily digested by children. That context happens to be a family of personified vegetables (Bob the Tomato, Larry the Cucumber, and crew) whose van breaks down, and when they run into the "Pirates who do nothing," they get the tale of "Jonah and the Whale" while they wait for a tow. Some might call this totalitarian theology; others might see it as day-care Bible school. Whatever the case, the CGI animation is stylish and alluring, and the V-8 characters are comically distinctive — some of their idiosyncrasies seem lifted right out of *South Park* or a *Monty Python* skit. What's perplexing is how the Big Idea Production team (this being their first theatrical venture after striking gold in the video market) chose to render Jonah (Archibald Asparagus): he's a dithering ninny. The message of the film is compassion and mercy, but by the umpteenth musical number extolling said virtues, you and any young ones will be screaming for some too. (90m) *West Newton (Saturday and Sunday only), Arlington Capitol, suburbs.*

M

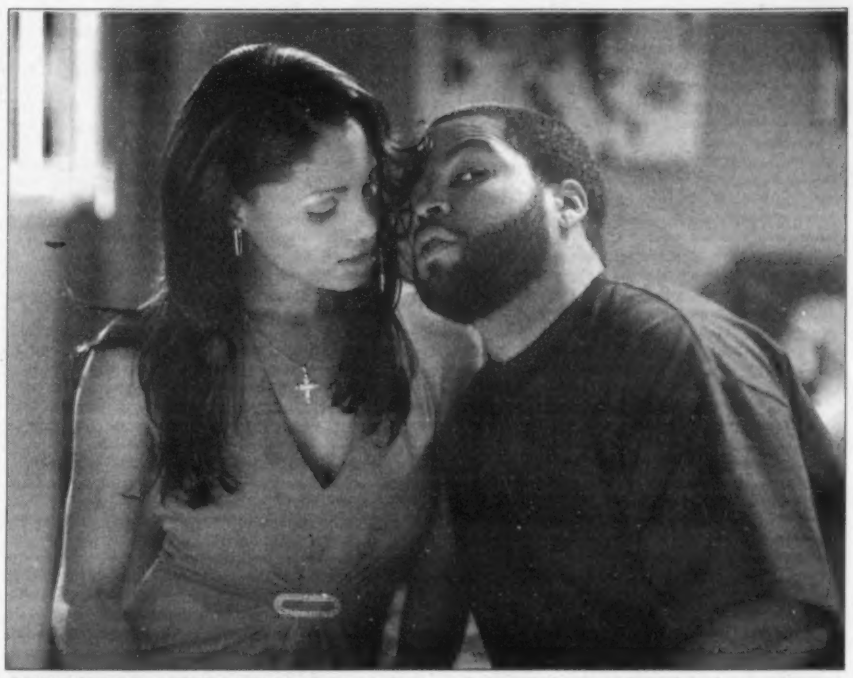
MAID IN MANHATTAN (2002). It's *Pretty Woman* for the new millennium as Senate candidate Ralph Fiennes falls for title hotel employee Jennifer Lopez. Wayne Wang directs. (97m). *Sneak preview Saturday at the Boston Common and in the suburbs.*

MICHURIN (1948). Alexander Dovzhenko's final film, and his first in color, is a biography of Russian horticulturalist Ivan Michurin. In Russian with English subtitles. (b&w/103m) *Wednesday at the Museum of Fine Arts.*

★★1/2 MOSTLY MARTHA (2001). As the title heroine (Martina Gedeck) of Sandra Nettelbeck's German-language film (a/k/a *Drei Sterne* and *Bella Martha*) tells her therapist, she's not compulsive, she's just precise, like any good chef. So if a customer disputes the quality of her foie gras, she'll tell him to eat liverwurst. The film, on the other hand, is more liverwurst than foie gras, comfort food rather than an æsthetic accomplishment. Martha's obsessive, workaholic routine, devoid of social skills and social contacts but perked up by close-up montages of savory cuisine, breaks down when a melodramatic plot device deposits her sullen eight-year-old niece, Lina (Maxime Foerste), on her doorstep. Preoccupied with this new responsibility, Martha must also contend with an intruder in her workspace — happy-go-lucky Italian chef Mario (Sergio Castellitto) has been hired to pick up the slack in the kitchen. Gedeck and Castellitto complement each other nicely: she has a soft face that she tries to make hard, he has the energy of Roberto Benigni without being an asshole. And Nettelbeck, unlike the Hollywood hack who'll direct the likely remake, shows restraint in bringing the film to its inevitable complacent conclusion. Although at times it seems too many plots will spoil the cook, *Mostly Martha* is mostly okay. In German with English subtitles. (107m) *West Newton, suburbs.*

★★1/2 MY BIG FAT GREEK WEDDING (2002). Toula (Nia Vardalos), a near-spinster repressed by her family's traditionalism, undergoes an ugly-duckling transformation and lands Ian (a generic John Corbett from *Sex in the City*), the man of her dreams. The hitch is, he's not Greek. It all begins tediously, and the two lovebirds don't kindle many romantic sparks; instead, we get bawdy high jinks from Toula's family, a loud, boisterous lot oversold on the importance of lamb (Ian's a vegetarian) and being Greek. The event of the title is a mere sidecar — it's the ouzo-soaked meet-and-greet with Ian's white-bread parents and Toula's father (Michael Constantine) that provides the guffaw-garnering kicks. Written by Vardalos (of Second City notoriety) from her stage play and directed by Joel Zwick, *Wedding* hangs too much on the Greek stereotype — it's a one-note comedy that seems better suited to TV. Vardalos is amicable and sincere, but without the assembly of mutton-munching caricatures (including Joey Fatone from 'N Sync), this romantic-comedy would be hard pressed to fill a wedding gown. (95m) *Copley Place, Kendall Square, Chestnut Hill (tentative), suburbs.*

★★★MY FATHER, THE GENIUS (2001). Lucia Small's 2002 New England Film and Video Festival's Best of Festival winner takes as its subject her father, Glen, a visionary architect who could make a strong case for the distinction of the title except that as his first wife — Lucia's mother — points out, he didn't have much genius at personal relationships. Glen dumped Lucia, her mom, and her two sisters when Lucia was just a kid, and she didn't hear much from him until years later, when he asked her to write his biography. Instead of a book, though, she agreed to make this film, a kind of real-life *The Royal Tenenbaums* in which dad comes off as insufferable but nonetheless charming and sympathetic, an uncompromising idealist whose failure to "play the game" exiled him to the margins. One of many ironies revealed in Small's blithe, brilliant, and intimate but detached documentary is that her father's insistence on putting people first in his architecture resulted in his excluding them from his life. (video/82m) *Thursday at the Museum of Fine Arts.*



OPPOSITES ATTRACT V: *K.D. Aubert and Ice Cube put their heads together in* Friday After Next.

N

NICHOLAS NICKLEBY (1947). Alberto Cavalcanti's adaptation of the Dickens classic has an all-star English cast including Cedric Hardwicke, Stanley Holloway, Alfred Drayton, Sally Ann Howes, Sybil Thorndike, Cathleen Nesbitt, and Derek Bond. (b&w/108m) *Tuesday at the North End Branch Library.*

P

PERSONAL VELOCITY (2002). Peter Keough's review is on page 4. (85m) *Copley Place, Kendall Square, suburbs.*

PHOTOS TO SEND (2002). In 1954, Dorothea Lange, on assignment from *Life* magazine, traveled to County Clare in Ireland, where she took some 2400 photographs of a vanishing way of life. Irish-American cinematographer here retraces Lange's steps, using the photos to jog memories and looking at the changes that have taken place over almost half a century. (89m) *Sunday, Tuesday, and Wednesday at the Harvard Film Archive.*

PROFILS PAYSANS: L'APPROCHE/PEASANT PROFILE: THE APPROACH (2001). Celebrated French Raymond Depardon photographer made this sobering documentary about France's dwindling elderly rural population and their sad existence. In French with English subtitles. (video/90m) *Sunday at the Harvard Film Archive.*

★★★1/2 PUNCH-DRUNK LOVE (2002). Actor Adam Sandler (*The Waterboy*, *Mr. Deeds*) and director Paul Thomas Anderson (*Boogie Nights*, *Magnolia*) meet up in a barbed but sweet-natured bagatelle of whimsy and wounded innocence, and the result is the best film yet from either. The proprietor of a novelty bathroom-supply company, Sandler's Barry Egan has seven hectoring sisters, and the noodgiest of them, Elizabeth (Mary Lynn Rajskub, just one of this film's scene stealers), tries to fix him up with Lena Leonard (Emily Watson), who in time will become a kind of Alice in Barry's tawdry wonderland. Initially, however, Barry resists Elizabeth's crass efforts to match him up with Lena at a Kafkaesque family gathering where the seven sisters and various in-laws drive him into a tantrum of rage and grief that is at once horrific, pathetic, and hilarious. To assuage his loneliness, he turns to a phone-sex line, and that opens a Pandora's box of further outlandish woes. Suffice to say that complementing the seven wicked sisters, in true fairy-tale fashion, are four trollish brothers, and they're all from Provo, Utah, supervised by Philip Seymour Hoffman in a blond Elvis pompadour. No frogs raining down this time out, but you do get an SUV flipping over outside Barry's office and a cab depositing a tiny keyboard instrument, a harmonium as it turns out, on the sidewalk. And if there's any justice, the film will be the beginning of a punch-drunk love affair of perfectly matched talents. (89m) *Boston Common, Kendall Square, suburbs.*

Q

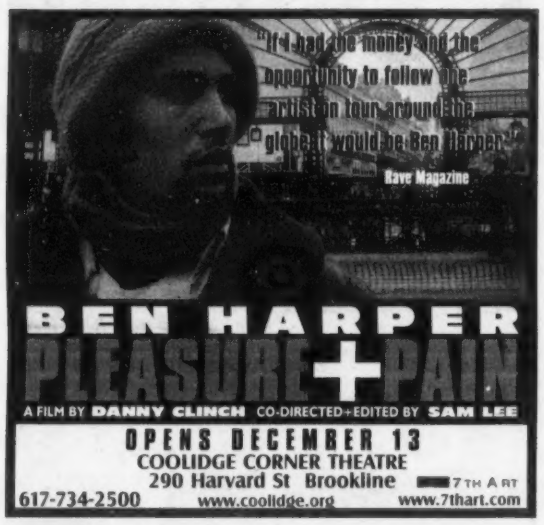
★★★QUEEN OF THE GYPSIES: A PORTRAIT OF CARMEN AMAYA (2002). Carmen Amaya, the dancer some considered the epitome of Gypsy flamenco, was born poor into a family of dancers and musicians. By the time she died — at age 50, in 1963 — she'd had a theater named after her in Buenos Aires and a fountain in Barcelona. She made movies in Spain and Hollywood, and she toured with immense success under the ægis of impresario Sol Hurok. She danced at the White House for President Roosevelt, and when she performed at Carnegie Hall, the audience threw flowers and mink. Jocelyn Ajami's fascinating documentary traces her career through archival footage and interviews with family, associates, and disciples. The film also quietly exposes a life enmeshed in contending cultural and political ideologies. Carmen Amaya not only learned all the flamenco forms, including those traditionally assigned to men, she performed them like a man, with tremendous power and virtuosity, even abandon. She not only wore pants as a costume, she played the role of breadwinner in her large Gitano performing family. The patriarchs had to swallow her professional dominance, but they could still control her love life, which they apparently did until she made an unwise late marriage. In the phenomenal dancing excerpts from Amaya's films, you see the transgressor she couldn't be off stage. Newspapers called her the Human Vesuvius, and Hurok claimed that by the end of every performance the combs had flown out of her hair. Her artistry, her passion, maybe even her fury, became a model for contemporary flamenco dancers. (video/80 minutes) *Sunday at the Museum of Fine Arts.*

R

●RAMBO: FIRST BLOOD PART II (1985). You'll either hate it or think it's "wicked pisser" — that's about the critical range left to this "Let's kick Vietnamese butt again" extravaganza. As it turns out, Sylvester Stallone's reprise of his Viet-vet rampage from *First Blood* — here he returns to Nam in search of the POWs we think we left behind — has less to do with Vietnam than with old WW2 movies: Vietnamese equals Japanese and Russian equals Nazi. George Pan Cosmatos's direction is tactful — most notably for its reluctance to show the muscle-bound Stallone actually moving. (94m) *Saturday at the Harvard Film Archive.*

★★1/2 REAL WOMEN HAVE CURVES (2002). Patricia Cardoso's bittersweet coming-of-age comedy set in a high-strung Los Angeles Latino family is a touching, funny, authentic portrait of real people in a real place. Ana (America Ferrera) is about to graduate from high school with high honors, and she wants to go to a nice college — say, Columbia. Her old-fashioned mother (Lupe Ontiveros) disapproves, and she keeps putting Ana down because of her weight. In short, though Mama says she wants to keep the family together, she really envies her daughter and wants to squash Ana's opportunities to escape her own fate. So it appears that Ana's future will begin and end in the sweat shop run by her earnest, oppressed, and equally overweight sister (a scene in which the curvaceous women laboring at sewing machines strip down will undoubtedly be a highlight of *Real Women Have Curves: The Musical.*) The real curve in *Real Women* is its perhaps unintentional misogyny: all the obstacles in Ana's path to liberation, from Mama to her sister's cutthroat, hoity-toity client, are women. Fortunately, there are fiery and finessed performances from Ferrera and Ontiveros to smooth out the rough edges. (90m) *Copley Place, Harvard Square, suburbs.*

REBECCA OF SUNNYBROOK FARM (1938). You all know the name, but have you ever seen the Shirley Temple movie? Rebecca's Uncle Harry leaves her with her Aunt Miranda, who forbids her to associ-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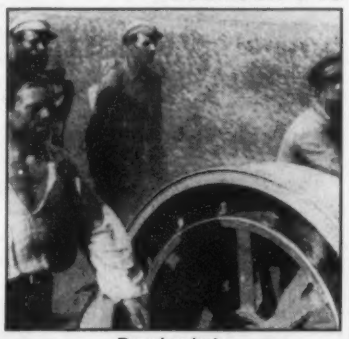
A quadriplegic travels cross country.

Queen of the Gypsies, a Portrait of Carmen Amaya
Sun., Dec. 8, at 4 pm
Story of the revolutionary flamenco star.

My Father, the Genius
Thurs., Dec. 12, at 8 pm
Architect Glen Howard Small's life told by his daughter.



Dovzhenko's
Earth
Dec. 8

FRENCH COSTUME DRAMA

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Fri., Dec. 6, at 7:45 pm
Sat., Dec. 7, at 11 am
Sun., Dec. 8, at 10:30 am
Wed., Dec. 11, at 5:45 pm
Epic about George Sand & Alfred de Musset. Starring Juliet Binoche.

UKRANIAN FILM POET: ALEXANDER DOVZHENKO

Ivan
Fri., Dec. 6, at 6 pm
A rural boy's progress from a peasant hut to a workers' school.

Earth
Sun., Dec. 8, at 2:30 pm
Rumination on nature's cycles of death and rebirth. Piano accompaniment by Bob Winter.

Michurin
Wed., Dec. 11, at 8 pm
Beautiful bio of the famed horticulturist.

Arsenal
Thurs., Dec. 12, at 6 pm
Rare Soviet film doubting the morality of violence. Piano accompaniment by Bob Winter.

Battle for Soviet Ukraine
Sat., Dec. 7, at 3:15 pm
WWII documentary with German footage.

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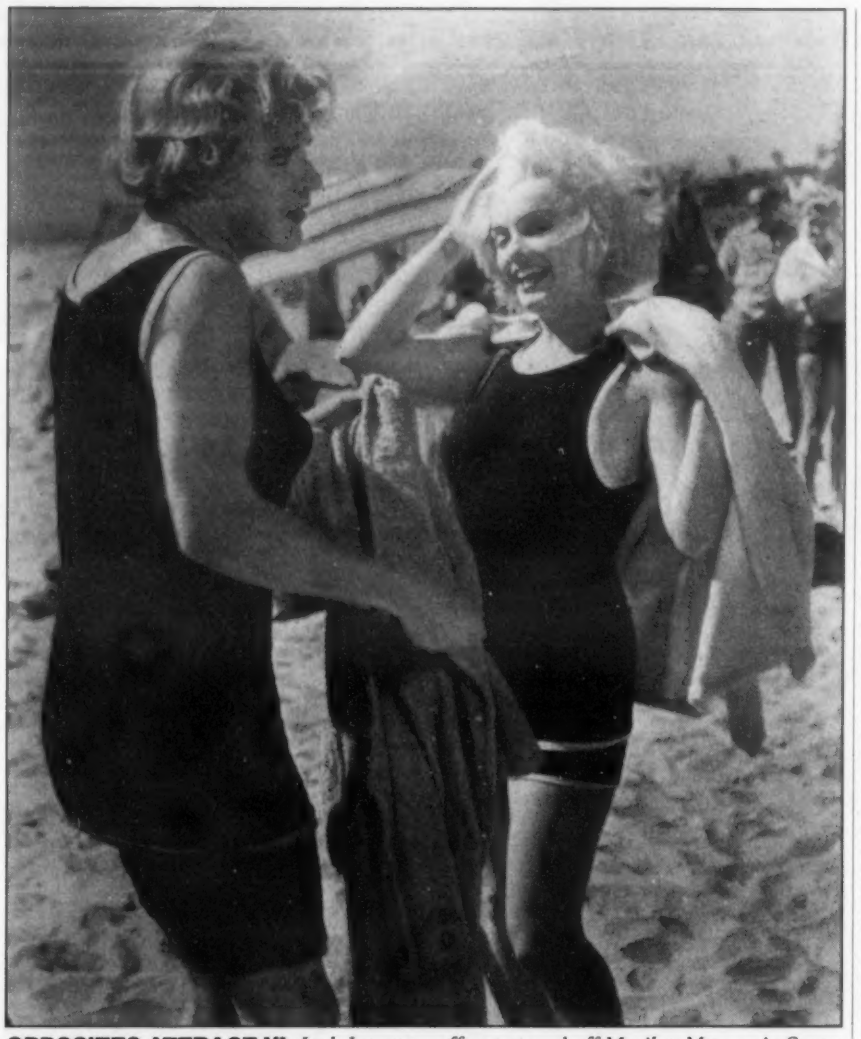

OPPOSITES ATTRACT VI: *Jack Lemmon offers to towel off Marilyn Monroe in* Some Like It Hot.

ate with show people — apparently talent scouts are circling the house. Not to worry, neighbor Mr. Kent (Randolph Scott) is sympathetic and sets up an audition. When she's not singing and dancing, Shirley even finds time to pick up a Swedish Landrace piglet or two. (b&w/80m) *Thursday at the South Boston Branch Library.*

★★1/2 THE RING (2002). Gore Verbinski's remake of Hideo Nakata's *Ringu* (a Japanese cult hit that spawned numerous sequels and inspired the slick but flawed *FearDotCom*) is deliciously implausible and deliriously unsubtle at times, yet it does a satisfying job of creating a world (okay, Seattle) where videotapes kill their viewers within seven days. Naomi Watts (comely and competent here, if light years from her *Mulholland Drive* tour de force) is Rachel, a rebellious reporter investigating the mysterious deaths of four teenagers, one of whom was her favorite niece. Her ex, a scruffy photographer (Martin Henderson), offers his video expertise, and her precocious son (self-possessed newcomer David Dorfman) starts hearing messages from a dead little girl (none other than Daveigh Chase, the Sparkle Motion kid sister from *Donnie Darko*). Matters progress to an abandoned horse farm off Puget Sound, where lone patriarch Brian Cox gruffly speaks of a decades-old family tragedy and fidgets with electrical cords in an unsettling way. Derivative, yes, but no more so than other recent scare fare. And Verbinski's visuals are affecting (his rainy mise-en-scène is all mossy greens, like decay, or lime Jujubes); he avoids the tiresome bloody eviscération that every other horror director seems addicted to. This is a haunting, pure and simple, and it's downright scary. (114m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

ROCCO E I FRATELLI/ROCCO AND HIS BROTHERS (1960). Luchino Visconti's sprawling, episodic film finds the widow Rosaria Parondi (Katina Paxinou) moving from rural Lucania to Milan with her four sons to join the fifth, Vincenzo (Spiros Focás), who already lives there. Simone (Renato Salvatori) starts boxing, Rocco (Alain Delon) works for a dry-cleaner, Ciro (Max Cartier) studies. Simone has a steamy affair with prostitute Nadia (Annie Girardot); then Rocco comes home from military service and takes up with her, and the brothers fall out. In Italian with English subtitles. (b&w/175m) *Friday through Sunday at the Brattle.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

★★ROGER DODGER (2002). As if sprung like an unformed child from the good intentions of Nick Hornby and the more sinister ones of Neil LaBute, writer/director Dylan Kidd's film takes you on a night of debauchery with Campbell Scott and 1000 cigarettes. Scott's Roger (he "dodges" life) is the "boy" of a powerful woman who is also his boss, and Joyce would be the conventional ballbuster if she weren't played by Isabella Rossellini. When she dumps him for another "boy," Roger acts out by taking his virginal teen nephew Nick (Jesse Eisenberg) on the town to teach him about women and sex. Kidd delivers some smart dialogue, and the interaction between Scott and Eisenberg keeps things lively. But the story is as tired as the unpleasant whiff of misogyny: besides Joyce, we get nameless hookers in a seedy whorehouse and a pair of barflies (Jennifer Beals and Elizabeth Berkley) who generously provide Nick with a chaste sexual education. The female character who is, apparently, the source of Roger's anger and insecurity is his sister, Nick's mom, but Kidd plays their reunion off screen, missing the chance to develop both characters and up the dramatic ante. Tension and motivation may not be as sexy as snappy repartee, cigarettes, and Scotch, but they sure can elevate a movie from pretentious posturing. (104m) *Arlington Capitol, suburbs.*

★★★★ROMA, CITTÀ APERTA/ OPEN CITY (1946). Roberto Rossellini's great, groundbreaking neo-realist drama about the Italian underground movement during the Nazi occupation of Rome was, incredibly, planned and filmed while the Nazis were still in the city, with some actual underground activities incorporated right into the story. The first half is a straightforward evocation of life during the occupation (featuring a superb performance by Anna Magnani). The second half — in which the Nazis capture the resisters and subject them to torture — bears a resemblance to all the this-will-make-you-talk thrillers that came later. Despite some homophobic stereotyping of sadistic Nazis as closet gays and lesbians, the film endures as a paean to human courage. In Italian and German with English subtitles. (b&w/105m) *Monday at the Harvard Film Archive.*

S

★★1/2 THE SANTA CLAUSE 2 (2002). In the first *Santa Clause*, Scott Calvin (Tim Allen) found a white bearded guy in a red suit passed out on his lawn. Scott put the suit on and — according to a contractual clause — became the new St. Nick. Now it's eight years later, and we discover that a second clause requires Santa to get married (Scott's divorced) and bring a Mrs. Claus to the North Pole by Christmas or be "de-Santa-fied." Directed by Michael Lembeck, *Clause 2* is maudlin, manipulative fluff that warms your heart and delivers a few chuckles. The plot gets needed thickening when Scott/Santa's real-world son is added onto the "naughty list" and dad has to return home to the rescue. Back at the North Pole, however, Santa's interim replacement (Allen again) turns into a dictator who refuses to relinquish his post. Of course, the real Santa has the Tooth Fairy and a few reindeer to aide him in this power struggle. It's a nonsensical world order that's fun for naughty and nice children everywhere. (103m) *Copley Place, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

★★★SECRETARY (2002). Based loosely on a story by Mary Gaitskill, Steven Shainberg's wry, witty, oddly gentle shaggy-dog story about sadomasochism is an old-fashioned screwball comedy — not to mention a breakthrough for the director Steven Shainberg and his star, Maggie Gyllenhaal. With her large, soft-seeming body and moon-shaped head, her kewpie-doll mouth, and eyes wide with embarrassment and curiosity, Gyllenhaal is the anti–Parker Posey of independent film, the fleshy, flubbing alternative to the latter's brittle cool. Here her dumpy, doughy Lee Holloway has a habit of seeking relief through pain; when confronted with the ongoing dysfunction of her family, she reaches for the sharp-edged objects in her sewing kit. Then she becomes secretary to James Spader's E. Edward Grey, Esquire, an elegantly unhappy and entertainingly crabbed lawyer, and they progress from typos circled by Grey's blood-red pen to that first smack on the backside to the yoke and handcuffs of the film's teasing opening scene. Gyllenhaal and Spader bring tenderness and sting to their offbeat mating dance, which despite its unconventionality proves touching, hilarious, and erotic. (113m) *West Newton, Coolidge Corner (weekend midnights only), Somerville Theatre, Arlington Capitol, suburbs.*

★★★SIXTEEN CANDLES (1984). In this raucous, very funny spoof of high-school life in the '80s, writer/director John Hughes stoops to shameless depths to get a laugh — he even throws in jokes about a sex-crazed Oriental houseboy named Long Duk Dong. Molly Ringwald is Samantha, a pouty 16-year-old in love with a preppie stud, and Anthony Michael Hall is the Geek — an original comic creation who combines the harmless, boyish looks of a computer whiz with the jivy personality of a young drug dealer. Gedde Watanabe is winning in the thankless role of Dong. (93m) *Tuesday at the Brattle.*

★1/2 SOLARIS (2002). Among the many thousands of films that don't need to be remade by Hollywood, Andrei Tarkovsky's 1971 *Solaris* appeared to occupy a safe position near the top of the list: it's a masterpiece, and its story (from Stanislaw Lem's futuristic novel) is as un-Hollywood as you can get. Why Steven Soderbergh and his producers (who include James Cameron) wanted to try their hands at it is a mystery that the film itself sheds no light on. Psychiatrist Chris Kelvin (George Clooney) is sent to troubleshoot a research project on the planet Solaris, whereupon his dead girlfriend, Rheya (Natascha McElhone), shows up, apparently alive, and he tries to resume their relationship, even though in both the book and Tarkovsky's film, the past is irreversible and Chris's relationship with Rheya is a stage on the way to a radical questioning of all existence. Soderbergh eschews showy special

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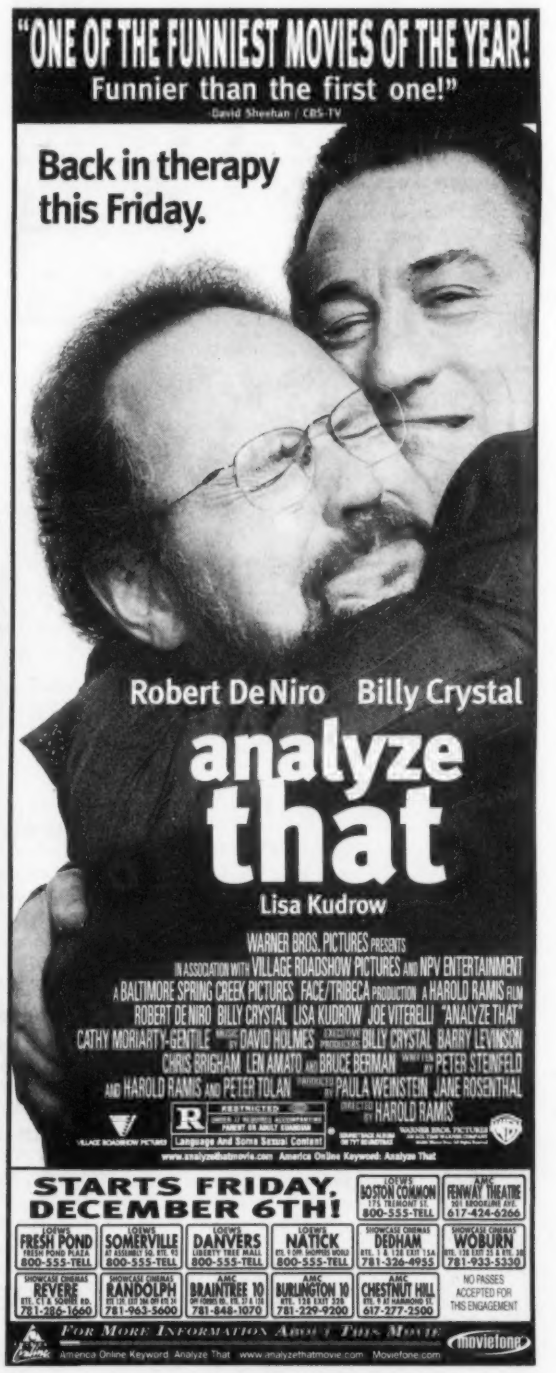
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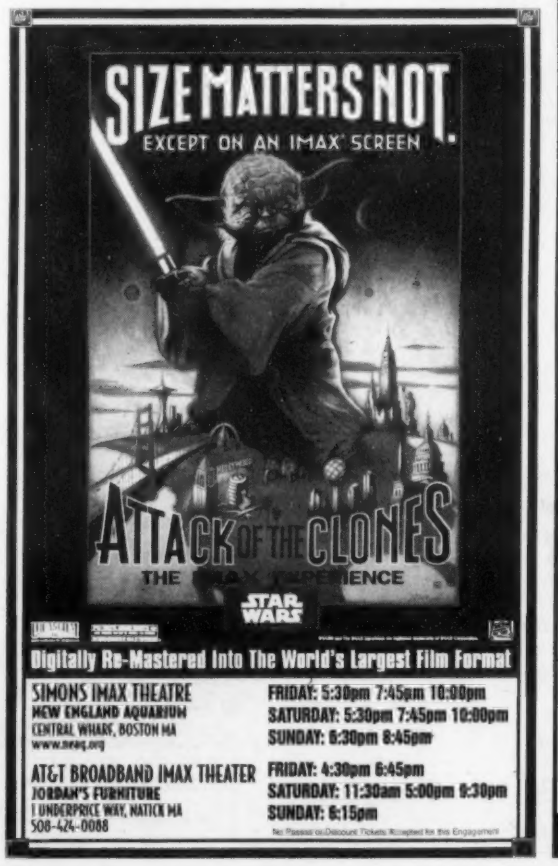

Continued from page 35

effects — which would be admirable if he had something to put in its place. But he alternates between a perfunctory, psychobabbling waste of the story's potential and blatant attempts to flummox the audience (re-enacting Michelangelo's *Creation of Adam* in a corridor of the spaceship, for example). And *Solaris* might just be the worst-acted film of 2002; Clooney and McElhone never dispel the impression that they're posing for graphics that will go on the side of a bus, though the director hardly gave them a chance. (98m) *Boston Common, Fenway, Harvard Square, Chestnut Hill (tentative), suburbs.*

★★★★**SOME LIKE IT HOT (1959).** If Billy Wilder's anarchic, early-cross-dressing sex farce isn't the funniest film ever made, you can't blame it for not trying. Tony Curtis and Jack Lemmon play the unlucky pair of musicians who witness the St. Valentine's Day Massacre and disguise themselves as women to escape with an all-girl band. Some sort of alchemy takes place with Lemmon and Curtis; they really do seem to surrender to their "female" sides, especially Lemmon, who sees nothing wrong with his plan to marry an aging playboy (the peerless Joe E. Brown). Curtis, who'd been written off by the late '50s as a screen idol, shows a crack comic timing, and his Cary Grant impersonation is a total joy. As the band's warm-hearted singer, Sugar Kane, Marilyn Monroe wriggles and teases and delights. And the rest of the cast (who include George Raft, Pat O'Brien, and Nehemiah Persoff) are perfection. (b&w/122m) *Monday at the Brattle.*

★★★1/2 **SPIRITED AWAY (2001).** This down-the-rabbit-hole animation, which shared the Golden Bear (with Paul Greengrass's *Bloody Sunday*) at the Berlin Film Festival last February — boasts a scrappy heroine whose real-life counterpart inspired Hayao Miyazaki to return to his lightboard after announcing his retirement in 1998 (following his artful box-office smash *Princess Mononoke*). Ten-year-old Chihiro (voiced by Daveigh Chase) finds that her parents have been transformed into pigs after greedily eating food meant for spirits, and she enters a parallel world in an abandoned amusement park where she must petition for help from an evil witch (brilliantly voiced by Suzanne Pleshette). Her archetypal encounters ultimately end happily, but the journey is as exhilarating as the themes are universal. The scene where Chihiro must bathe a grotesque "stink spirit" during her stint at a bathhouse for the gods is simply classic. Miyazaki's refusal to bow to computer-generated methods yields a breathtakingly elegant mise-en-scène, all Turner seascapes and Parrish sunsets and Monet gardens. With its unforgettable backdrops and creatures born from a palette dripping with viscera and humor, this is as stimulating a visual experience as any non-psychotropically-enhanced viewer is likely to encounter this decade. Miyazaki understands the magic Disney intended, and he elevates it to a higher realm of dreamy, worldly mysticism that is appealing to children of all ages and temperaments. (124m) *West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

★**SPRING FORWARD (2000).** Acclaimed by some as a return to what American independent cinema is all about, Tom Gilroy's film amounts to a two-man stage play in which a couple of lumpen joes spend four seasons sitting in a pick-up chewing the fat about the things that really bother a guy — you know, life, death, the meaning of it all, and *feelings*. Soon-to-retire park worker Murph (Ned Beatty) is an old-fashioned blue-collar type, but still he's soft enough to give ex-con-looking-for-a-break Paul (Liv Schreiber) the benefit of the doubt. So the old guy and the young guy bond, spilling their guts about sex, women, gay rights, and karma, and you can't help being amazed how the opinions of these tough cookies are as liberal and up-to-date in their rough-hewn way as, for example, those of your average American Independent filmmaker. Meanwhile, life outside the van goes on — a homeless guy under the gazebo after the Fourth of July, a battered woman by roadside near Christmas — but never seems to intrude much on this lulling litany of clichés. Over-earnest, manipulative, wooden, and, despite the actors' best efforts, condescending and phony as hell, *Spring Forward* is a fall back to what indies do at their deluded worst. (110m) *Sunday at the Brattle.*

★★★**STANDING IN THE SHADOWS OF MOTOWN (2002).** Behind all the great Motown sounds of the '60s (the Supremes, Marvin Gaye, Stevie Wonder, Smokey Robinson, and so on) was a pit full of musicians who paced each recording artist to the top of the charts. Paul Justman's soulful documentary traces the formation of the eclectic group known as the Funk Brothers and the relative anonymity they "enjoyed" while their sound was being splattered all over Top 40 radio. The film interweaves footage of the reunited still living Brothers performing Motown's timeless hits with such contemporary stars as Bootsy Collins, Joan Osborne, and Ben Harper; and Justman captures the essence of the politically tumultuous era without taking the bully pulpit — this intimate portrayal remains focused on the musicians and their infectious music. (108m) *Kendall Square, West Newton, suburbs.*

★★**SWEET HOME ALABAMA (2002).** Reese Witherspoon tries hard to duplicate the success of *Legally Blonde* in this bland new romantic comedy from director Andy Tennant (*Anna and the King*), but even her brand of fierce determination (she comes off as the most driven prom queen of all time) can't save the film. She's cute and perky and not a little bitchy, but as in *Legally Blonde*, she has her heart in the right place as up-and-coming New York designer Melanie Carmichael, who must return to her hicksville home town in Alabama to obtain a divorce from her childhood sweetheart (Josh Lucas, who looks and sounds like Matthew McConaughey's younger brother) so she can marry the debonair son (Patrick Dempsey) of the mayor of New York City. Naturally, once she gets there, her would-be ex gives her a hard time about her new hifalutin ways, and the sparks (such as they are) fly. The cast, which includes Candice Bergen as the calculating mayor and Mary Kay Place as Witherspoon's mother, works hard, but the jokes are tired — Tennant and screenwriter C. Jay Cox have to be the only guys around still trying to wring a laugh (or two) out of the wonders of the La-Z-Boy. (109m) *Arlington Capitol, suburbs.*

T

TERRORISM AND THE KEBAB (1992). This film from Sherif Arafa follows the tribulations of Adel Imam (Egypt's leading comic actor) as a father who wants his son to attend a school closer to home but gets hopelessly entangled in Egyptian red tape; when a machine gun accidentally lands in his hands, he finds himself holding hostages and demanding the Minister of the Interior send in "shish kebab made of high-class lamb." Naturally he shares it with the hostages; after the meal, however, his demands turn political. In Arabic with English subtitles. (video/105m) *Tuesday at the Harvard Film Archive.*

★**THEY (2002).** As opposed to *Them*, *It*, or *You Are Not I*. Dear readers, I'm afraid contemporary horror slouches ever closer to redundancy: once more a provocative premise devolves into laughable clichés, histrionic hand wringing, and overwrought effects. Wes Craven (who used to be cool) merely "presents" this one, as he did the anemic *Dracula 2000*. Directed by Robert Harmon and Zbigniew Karspruk, *They* asks the unsettling question: what if there really are monsters under kids' beds? Julia (androgynous, forgettable Laura Regan) is a driven, athletic young woman who suffered from night terrors as a kid. Long-time friend and fellow night-terror-sufferer Billy calls out of the blue to say that "they're back" and he can't hack it. Their childhood friends converge at his funeral and grudgingly admit that these long-ago demons have also reappeared in their own hip urban lives. Julia, a PhD candidate in psychology, decides to figure out the scientific basis for what's going on. Her supportive EMT boyfriend (white-bread hunk Marc Lucas, *Buffy*'s Riley Finn), not unreasonably, thinks she's nuts. Eventually we move into Lucio Fulci territory (think *The Beyond* with a tomboy heroine) and that gray land from which stolen children never return. A pity Mr. Craven's recent film projects cannot be similarly banished. *Boston Common, Fenway, Fresh Pond, suburbs.*

★★★1/2 **TREASURE PLANET (2002).** Robert Louis Stevenson's *Treasure Island* set in outer space? Non-computer animation? Yeah, and damn it, it works. Anachronistic and eclectic in the spirit of Terry Gilliam's *Brazil*, this epic, engaging film may restore detractors' faith in the viability of Uncle Walt's legacy. Jim Pleiades Hawkins (well-voiced by Joseph Gordon-Leavitt) is a disgruntled youth wondering when his life will begin. When he's entrusted with a map to the legendary Treasure Planet, his adventure-craving egghead uncle (a brilliant David Hyde Pierce) begs Jim's mother to let the boy try his luck. The two venture out on a grand space ship (remarkably like an antique galleon) captained by a sexy catlike admiral (droll Emma Thompson, whose scenes with Hyde-Pierce are as Beatrice and Benedick as you can get). Her ragamuffin alien crew (characters reminiscent of the French classic animation *Forbidden Planet*) are under the thumb of cyborg galley cook Long John Silver (crusty-voiced Brian Murray), who takes a shine to young Jim. With its inventive art direction and stunning action sequences, not to mention sophisticated hilarity and no small amount of tongue-in-cheek homo-eroticism (much of it from a loony robot perfectly voiced by Martin Short), this may be the sci-fi space pic for the grown-ups to see this holiday season. (94m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill (tentative), suburbs.*

THE TRIALS OF HENRY KISSINGER (2002). Loren King's review is on page 3. (80m) *Kendall Square.*

★★★**THE TRUTH ABOUT CHARLIE (2002).** Not everyone will welcome Jonathan Demme's remake of Stanley Donen's winsome, Hitchcockian 1963 classic *Charade* — Thandie Newton in the Audrey Hepburn role? And Mark Wahlberg as Cary Grant? But the truth about *The Truth About Charlie* is that it's Demme's best film since *The Silence of the Lambs*, and the most distinctively his own work since *Something Wild*. and Newton makes a case for being the Audrey Hepburn of the new millennium. More than just a reprise of a 1963 Hollywood movie, the film celebrates the 1963 Hollywood way of making movies, but it also blends in ingredients from the then just-peaking French New Wave to make a sometimes exquisite, sometimes sodden soufflé. The narrative remains more or less faithful to the original, with Regina Lambert (Newton) returning from a trip to find her Paris apartment stripped bare, her husband dead, and his ill-gotten cache of $6 million has vanished. That attracts the attention of a trio of multi-cultural thugs and an American Embassy official (Tim Robbins in a rough impersonation of Walter Matthau), as well as Joshua Peters (Wahlberg), the lumpish young fellow who always shows up when Regina needs him most. There's not much chemistry between Newton and Wahlberg; the real romantic pairing in *Truth* is Newton and the movie world of Jonathan Demme as, like a latter-day Alice in a postmodern wonderland, she follows his camera down sometimes blind alleys into shuttered market places where Agnès Varda will loom as a minatory widow, or rooms in the Hotel "Langlois" where Charles Aznavour will croon a ballad, or ballrooms where Anna Karina will sing the tango that connects every character and stops the story dead in its tracks. Newton emerges bewildered but still delightful. As for the film, the last shot is of the grave of François Truffaut. If he's rolling in it, it's probably with amusement. (104m) *Somerville Theatre (Monday through Thursday only), suburbs.*

★★★**TUCK EVERLASTING (2002).** Mixing wholesome family drama, creepy characters, sci-fi elements that echo *Cocoon*, and new-agey sentiments about living and life, this film by Jay Russell (*My Dog Skip*) generally does the popular book by Natalie Babbitt justice. Aided by elegant narration from Elisabeth Shue, Russell's take on the period tale is literate and handsome in the *Wonderful World of Disney* style, with enough robust acting and general weirdness to divert you from the implausible and the melodramatic. Set in 1914, the story has feisty 15-year-old Winnie Foster (Alexis Bledel), daughter of a wealthy, prominent family, trying to break free of her uptight parents (Amy Irving and Victor Garber). In the woods of the Fosters' estate she meets the salt-of-the-earth Tucks, learns of the spring that makes them immortal, and falls for the handsome son, Jesse (Jonathan Jackson). Enter mysterious Ben Kingsley with all the sleazy, sinister glee of his Don Logan in *Sexy Beast*: he's sent to find Winnie, but when he does, he's out to seize the spring. William Hurt and Sissy Spacek as the elder Tucks espouse cautionary sentiments about the quest for immortality, but the film's showcase is the blossoming romance between youthful stars Bledel and Jackson. One guess as to whose faces adorn the ads. (90m) *West Newton, Arlington Capitol, suburbs.*

★★★**TULLY (2002).** A low-key contemporary *East of Eden*, Hilary Birmingham's film slyly unfolds its tale of family secrets while evoking a world that has the feel of a real place inhabited by real people. Like the title hero, Tully Coates (Anson Mount), a hayseed Don Juan who helps out on his dad's Nebraska farm but doesn't seem to have much ambition beyond maintaining his car and finding someone to share the back seat with him. His straight-arrow younger brother Earl (Glenn Fitzgerald) disapproves, and when level-headed Ella Smalley (Julianne Nicholson) returns from college, she's one more thing dividing them. Meanwhile, mysterious bills threaten to bring foreclosure on the property, and the film seems in danger of taking a soap-opera spin. First-time director Birmingham, however, knows that the virtue of *Tully* is its faithfulness to the lives it dramatizes. The film's pace remains unhurried, its performances remain unhistrionic, and its fields and flyblown habitations remain unchanged despite the emotional convulsions and bittersweet resolutions. This is a splendidly crafted miniature of a movie. (102m) *Kendall Square, suburbs.*

W

WTC UNCUT (2002). This one-of-a-kind documentary from Bryan Kortis and Steven Mudrick consists of a single, uncut shot of the World Trade Center towers on the morning of September 11, 2001; the soundtrack comprises radio and television commentary. The directors will appear person at these screenings. (video/74m) *Friday and Saturday at the Harvard Film Archive.*

OPPOSITES ATTRACT VII: *Mark Wahlberg offers to help Thandie Newton pack in* The Truth About Charlie.

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BIG BEAUTIFUL WOMAN
Plump, pink, soft, sweet, inviting, enticing, like a piece of ripe fruit. ☎762973

PLUS-SIZE DIVA
SWF, 32, long hair, blue-green eyes. Loves movies, Pink Floyd, dancing, and guys with long hair. Looking for long-term relationship. Tattoos/piercings a plus. ☎859115

@WWW - SANDRA
Fun SWF, 35, Blonde/Blue, enjoys trashy novels, concerts, animation, Kung Fu, Seeking cute SM, 28-40, N/Drugs, for a possible LTR. Tattoos/piercings a plus. Please drive. ☎484503

SCIENTIST
SWF, 30, with a petite build, loves dinners out with a nice, kind, stable guy. Race/profession are unimportant. ☎856518

HELP! I WORK WITH....
soccer moms, I like "jawbreaker" coffee, "Tom Waites", "Operation Ivy" "The Pixies", horses. SF, 28, good-humored, seeks playmate for inner child. No stuffed shirts please. ☎855076

@WWW - MARTA7
Very attractive, Hungarian lady. Well-educated SWF is looking for her "better half" (a SW/HM, 48-62). Life is too short to live alone. Music, movies, theatre. ☎655846

YOUTHFUL APPEARANCE
Attractive, refined, sophisticated, cultured very feminine SWF, 38, underwent full surgery to become a woman, varied interests including raising flowers, seeks handsome gentleman, 30-42, for marriage. ☎361336

@WWW - LEFT_RIGHT_BRAIN
Shy, wild, sensitive, strong SWF, 43, seeks a partner, friend, 38-48, to dance, play racquetball, travel, or share a good cup of java with. ☎798991

OFF-CENTER SEEKS SAME
Plus-sized SWF, 33, open-minded, attractive, creative, sense of humor, loves tall, European men, books, music, arts, and enjoying life. I'm a woman like no other. ☎864389

@WWW - PAULINERUN
Warm, sensitive, fun SWF, 31, enjoys distance running. Seeking SM, 30-45, for friendship and a possible LTR. ☎844278

ATTRACTIVE SBF
Attractive, classy, educated SBF, 5'5", 150lbs, enjoys traveling, movies, music, outdoors. Seeking down-to-earth SPM, 30-44, 5'10"+, any race, for one-on-one relationship. ☎570723

COOL BOSTON CHICK
SWF, 28, 5'9", 113lbs, red hair, green eyes, enjoys good music, traveling, outdoors, or quiet nights at home. Educated, but spontaneous. ☎785283

PUNK & ROCK MUSIC
Blue-eyed, 18-year-old, good-looking, fun, outgoing, crazy SWF looking for you if you're committed to a monogamous relationship. Must be fun-loving! ☎853664

@WWW - DEER25
Athletic, passionate SWF, 20, smoker, loves the outdoors, adventures, reading. Seeking SM, 19-26, for friendship and a possible LTR. ☎796505

FUN WOMAN
Full-figured, spiritually connected woman, 23, non-drinker, N/Drugs, looking for fun relationship, possibly more. Call me! ☎603194

@WWW - FEATHERLITE
SWF, 29, smoker, enjoys travel and having fun. Seeking laidback guy, age open, who is spontaneous, for possible relationship. ☎844290

@WWW - LOVEANDROCKETS
Fun, smart, curious SF, 32, drawn to life's possibilities, seeks SM, 30-37, to eat greasy food, stay in, read the paper, tell stories, be honest. ☎784307

DATING BUILDING LONG-TERM RELATIONSHIP
SWF, 46, 5'8", 135lbs, brown/brown, Libra, non-smoker, enjoys dance, opera, reading, classical and jazz, politics, travel. Seeking athletic, political savvy SWM, 30-60, non-smoker, conversationalist. ☎432943

NEW TO THE CITY
SF, 23, 5'3", looking for a man, 25-31, who is attractive, liberal, interesting, and open-minded. non-smoker, non-drinker. Casual dating and getting to know each other first. ☎828144

@WWW - MISTRESSMICHELLE
Raven haired beauty SF, 27, seeks good conversation with fellow music lover, intellectual, artistic, kid-at-heart SM, 25-40, for creative thinking, concert-going, great food and more. ☎784616

SHOW ME AROUND
SF, 26, 5'6", blonde/blue. In my spare time I like tennis, reading, movies, music. Looking for a man who is intelligent, easygoing, and has a sense of humor. ☎579145

DESTINY IS WAITING
SWF, 20, dark/hazel, Pisces, smoker, enjoys beaches and adventure. Seeking honest man, 20-32, smoker, for long-term relationship. ☎487483

@WWW - LALOBA123
SWF, 23, speaks Spanish, enjoys outdoors, cooking, reading, traveling, seeking open minded SM, 18-35, no drama. ☎768454

RUN IN THE RAIN
Attractive DWF, 31, cautiously dating again. Running is my passion. Live life with authenticity, warmth, sensitivity, fun. Looking for meaningful connection, not superficiality or convention. ☎845419

TATTOOED ANIMAL LOVER
WF, 25, 4'11", 122lbs, auburn/gold, non-smoker, non-drinker, mother of one, loves theatre, fine arts, billiards, renting/going out to movies, cuddling, slow dancing, listening to opera. ☎783677

@WWW - WINTERGAL
Intelligent, fun-loving SWF, 41, enjoys sports, music, cooking. Seeking spontaneous SWPM, 40-50, N/S, for possible relationship. ☎792847

AN INTERESTING AD
Local working actress, 20, seeks witty, artistically-minded man, 20-30, into the Boston arts scene and impulsive decision making. ☎787841

CHAMOMILE
A warm, soothing SBF, 50ish, non-smoker, would like to meet you if you are an intelligent SBM, 47-62, non-smoker. Your destiny awaits. Let's connect. ☎771931

MOCHA CHARM
Pretty, slim, sit, fun, smart SBF, 55, loves foreign film, GBH, WBZ, jazz, reading, dancing. Seeking fit, professional SWM, 48-60, height/weight proportionate, non-smoker. ☎686028

SHAKESPEARE & BALLET
SAF, 34, long black hair, curvaceous, sexy, educated, professional, Libra, non-smoker, seeks BM, 28-42, educated, financially secure, attentive. ☎635738

HIT ME UP
SWF, 24, 5', brown/green, 150lbs, mother of two, employed, seeks nice, secure BM, 23-26, non-smoker, for long-term relationship. ☎674891

QUIET
SBF, 22, non-smoker, seeks SBM, 22-25, non-smoker, who likes relaxing, reading, cuddling, romance, friendship, laughter and movies. ☎665876

@WWW - ARIIAN
Fun-loving, open-minded, attractive, funny SWF, 34, enjoys the beach, camping, dancing, laughing at life. Seeking SW/HM, 29-39. ☎779897

POSITIVE AND FRIENDLY
Professional DWF, seeks professional, truly caring, sensitive SWM, 48-60, with great sense of humor. Have a positive self image, love of the outdoors, especially beaches. ☎632785

BLONDE BEAUTY
40 and fabulous DWF, RN, 5'4", 105lbs, with captivating green eyes, avid golfer, passionate about professional football/baseball, seeks WPM, 35-45, playful, honest, sexy, financially stable. ☎588376

@WWW - BABYGIRL112
Attractive, well-dressed SWF, 21, smoker, seeks SM, 18-24, for friendship, hanging out and maybe more. ☎776406

WOMAN OF SUBSTANCE
Full-figured, shapely SWF, young 43, long dark/large dark, bridal consultant, enjoys laughter, movies, dining, dancing, weekends away. Seeking affectionate SW/HM, 30-45, for great things. ☎572492

HARLEY MAN WANTED
SF, 36, with her own motorcycle, seeks male, 42-49, who likes Harleys, beaches, long walks, romantic dinners. Casual dating first. ☎525567

ZOO LOVE
Young gazelle seeks walrus with which to start a new species to repopulate the earth. Must be dark-skinned and taller then a giraffe. Serious replies. ☎660385

SBF LOOKING FOR SWM
5'4", 125lbs, long brown/brown, seeks someone who enjoys the same or can teach something new! Love laughter, golf, hiking, running, yoga, sporting events, sharing feelings! ☎730884

@WWW - YOGALADY
SBF, 30, 5'4", 125lbs, brown/brown, enjoys golf, yoga, fish, hiking, running, biking. Seeking SM, 29-45, for possible LTR. ☎738791

@WWW - MALICEGIRL
Very active, honest, romantic, trustworthy, petite, pretty SHF, 22, love travel, biking, kayaks, boating, music, museums. Seeking LTR with a similar SM, 24-32. Interested? Call! ☎764750

EXCEPTIONAL WOMAN
Me: attractive, multi-faceted, warm, bright, and fun, dancer, writer, artist, great cook. You: 48-62, psychologically savvy, witty, creative. ☎745233

BEAUTIFUL, BRAINY,...
sexy professional female, 36, Libra, non-smoker, never married, no kids, seeks well-educated, attentive, affectionate, romantic professional man, 28-42, non-smoker. ☎748297

LIKES TO THINK YOUNG
Warm, easygoing, sensual SWJF, young 36, 5'9", reddish-brown/brown, great personality, enjoys theater, concerts, shopping, cooking, sports, history. Seeking caring, attractive, well-educated, professional SWM, 29-39, non-smoker. ☎537768

BORN-AGAIN CHRISTIAN
SWCF, 5'5", 42, attractive, enjoys bible study, church, movies, dining out, and more. Interested in a SWM, who's also born-again Christian, loves the Lord. RI. ☎715880

A BIG FAN OF HUGS
Honest, caring SWF, 52, 5'10", 266lbs, black/blue, enjoys dining in/out, movies, hugs. Searching for sincere gent, 40-50, who doesn't play games and loves to cuddle. ☎707062

DROP-DEAD GORGEOUS
Sexy blonde, 32, seeks a tall, attractive guy, 25-35, with a good sense of humor and fun. ☎682890

@WWW - LISAKRN123
Single cute nurse, 32, no children, outgoing, has yet to find someone to commit with. Seeking a man, 27-37, also child-free. ☎609973

SEEKS FUN & AFFECTION
Attractive SBF, 30, 5'8", medium build, non-smoker, light skin, seeks tall, dark skin, BM, or "all american" WM. "Jock types" a plus, 25-32, athletic build. ☎698778

BEAUTIFUL BLONDE...
is sincere, intelligent, compassionate, caring, loyal, and loves people, music, philosophy and cooking. Seeking gentleman, 48-64, with similar qualities. ☎683106

@WWW - MYSTICSOUL
SWF, 25, avid reader of spiritual sciences, fire dancer, and loves making music, outdoor living. Seeking SM, 27-38, a person who is willing to transform great/unusual ideas into reality. ☎700270

BROWN SUGAR
Sexy SBF, 32, 5'6", 120lbs, seeks a man, 25-33, 6'+, for casual dating. You will not be disappointed. ☎684734

@WWW - LONELYSNOWBALL
Keep this snowball from melting. SWF, 47, occasional smoker, seeks romantic guy, 42-52, for fun, friendship and more. ☎716004

MISCONCEPTION
A woman becomes less beautiful with age? I don't think so! Call this strawberry blonde senior, 5'8", with youthful "age is just an attitude" attitude ☎660496

NORTH SHORE
32 year-old woman, 5'2", long red hair, in great shape, considered attractive, educated, down-to-earth, honest, looking for those same qualities in a guy, 28-37. ☎640392

@WWW - JEANS
Easygoing, up for anything SF, 34, enjoys music. Seeking down-to-earth, flexible SM, for serious, committed LTR. ☎705563

LOOKING A GOOD TIME
Attractive SWF,43,5'1", brown/brown, likes sports,beach,dining out,weekends down the Cape. Seeking SWM,who likes to have fun, possible long-term relationship. ☎638614

BOSTON AREA
SWF, 34, PhD, attractive, fit, thoughtful, sophisticated, and warm, seeks intelligent, wry, sociable, athletic, professional SM, 28-40, for outdoor adventures and big city fun. ☎572530

THINK GREEN...
wear black. SWF, 35, 5'3", 125lbs, brown/brown, non-smoker, career environmentalist, enjoys modern art, film, poetry, theater. Seeking similar male, humorous. ☎613239

WHAT I WANT...
is a nice, young man who is interested and ready for long-term relationship. I am a hard-working female, 23. ☎612892

HAITIAN SEEKS SAME
SBF, 31, with an understanding nature and a caring soul, seeks a Haitian male. ☎611845

PASTURES NEW
The grass is always greener on the other side. I wanna sample a relationship with a WM, 32-40. Me: 29, mother of one. Enjoys football. ☎606583

CLASSY COSMOPOLITAN
...lady enjoy classic/contemporary jazz, MFA, New American Cuisine, Newbury Street. Desires companionship with distinguished, mature gentleman, 50+, who appreciates fine dining, and beautiful Public Gardens. ☎570773

@WWW - SHARBEE
SWF, 27, aspiring writer, enjoys people watching, coffee shops, friends, music, writing. Seeking funny, intelligent, down-to-earth SWM, 26-32, for possible relationship. ☎712050

BABY I'M A STAR
18 year-old Dominican and Puerto Rican female, non-smoker, seeks SHM, 18-21, with no children, for casual relationship, possibly more. ☎546673

MADE IN ENGLAND
English, SWF, 37, 5'3, 130lbs. Blond/blue,non-smoker. New to Boston. Looking to meet people. Enjoys working out, bars, live music, restaurants, traveling and the beach. ☎539150

AT LAST
SBF, 20, Scorpio, non-smoker, seeks attractive, grounded, mature SBM, 20-24, with good personality, for friendship, leading to more. ☎449154

JUSTICE BEFORE ART...
and art way before money. SWF, 36, physically active, occasionally beautiful professor seeks mature nonconformist guy, 30-46, with free time for coffee shop flirting, more. ☎570816

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette SJF, 39, likes comedy and music. Seeking S/DJM, 39-49, soulmate, who's sincere, humorous, and romantic. ☎259240

find

A KISS IS JUST A KISS
Attractive, fun DWF, 49, with good sense of humor seeks attractive, stable, secure S/DWM, 45-55, with good sense of humor for fun, possible long-term relationship ☎324640

SEEKING YOUNGER MAN
Older woman, artist, would like to meet younger man, 26-35. Must be passionate and central. ☎533477

@WWW - GODDESSXX
Enthusiastic SF, 41, enjoys outdoor activities, healthy living. Seeking even, well-rounded SM, 36-52, who is passionate about life, for LTR. ☎705698

ATTRACTIVE SWF...
35, 5'6", slim, youthful, seeks amusing, good-looking, intelligent, easygoing, down-to-earth SWM, 28-40, non-smoker, for long-term relationship. ☎837559

RELOCATED WEST...
coast girl, 23, loves outdoors, jogging, swimming, reading, cooking. Looking for companion in Rl. Low drama and basically happy with self. Seeks open-minded man, 23-35. ☎783532

FRIENDSHIP AND MORE!
24 years-old, pear-shaped, 5'7", 290lbs, dark brown/brown. Seeking a good man to go out on the town with, dine out, pool or even just a movie. Let's chat soon! ☎769246

MANY INTERESTS
SF, 5'9", dirty blonde/brown, full-figured, enjoys the outdoors, camping, fishing, hunting, Nascar, sports, playing pool. Looking for a great, fun guy to go out with. ☎718141

ATTRACTIVE AND SWEET
Cute and sexy, petite and sweet SF, 51, 5'4", brunette/hazel, seeks WM, for casual dating, possibly leading to something serious. ☎582812

BELIEVE IN MAGIC?
SWF, 50s, blonde/brown, enjoys conversation, candlelight dinners, heart-to-heart. Seeking SWM, 50s +, (let the journey begin!). ☎231823

QUITE ATTRACTIVE
professional SWF, 39, 5'4", 125lbs, long curly dark hair, tanned, enjoys the beach, travel. Looking for a man with a good sense of humor, positive outlook. ☎679135

ARE YOU KIND?
Tall, attractive SWF, 37, loves music, outdoors. Seeking thin, honest man, 30-45, for friendship, possible committed relationship. SE Mass. ☎648088

I'M NOT A GIRL
Portuguese/Puerto Rican female, 18, 5'4", 110lbs, reddish-brown hair, looking for someone to talk to around the same age. Do you like to party? ☎644667

NEW ENGLANDER
Nice lady 40s, eclectic. Seeks weekend companion 48-60 to explore New Hampshire, Maine and North Shore Area. All calls returned. ☎630203

A LOT TO OFFER
SF, 18, 145lbs, brown/hazel, attractive, seeks SM, employed, who likes sports, music, movies, travel, for casual dating and more. ☎594701

ARE YOU OUT THERE?
Me: cute, curvy, sweet, spunky SWF, 25, you: non-smoking, kind, handsome, cool, laid-back SWM, 24-29, emotionally and financially stable, with adventurous spirit, for dating, possible long-term relationship. ☎558200

ROCKABILLY PRINCESS...
seeks vinyl-collecting, classic car-driving partner in crime. Marilyn looking for her Elvis. Must be tall, tattooed, look hot in white tee/cuffed 501's. She is stewed and tattooed. ☎532676

RAIN OR SHINE
Independent SBF, 56, non-smoker, employed, seeks outgoing, fun-loving, jolly SBCM, 50-60, for friendship and possible relationship. Enjoys beaches, conversations, church, and life in general. ☎520577

SUPERWOMAN
SF, 24, non-smoker, enjoys exercising (running, weight lifting, swimming), dancing, music, and more. Seeking well-educated SWM, 26-45, with or without kids, similar interests, for summer relationship and possibly more. ☎495774

FUNNY, BRIGHT...
and kind SWF, 31, Aries, non-smoker, a good cook, has a dog, loves hiking and artistic endeavors. Seeking bright, methodical male, 27-43, non-smoker. ☎744762

MATURE SEEKS SAME
SWF, 18, 5'6", blonde, slender, Libra, non-smoker, seeks a man, 18-26, independent, self-reliant, for long-term relationship. ☎667637

FORMER FIGURE SKATER
SWF, 35, Cancer, smoker, no kids, never married, seeks WM, 23-44. Enjoys outdoor winter sports. ☎653808

MAKE ME WHOLE
Creative, artistic SBF, 36, 5'7", full-figured, non-smoker, light drinker, no children, enjoys music of all kinds, dancing, more. Seeking open-minded SM, 30-50, non-smoker, light drinker. ☎467300

love

CAPRICIOUS
Tall redhead, 40s, with zest for life, adventurous spirit! Seeks tall, attractive counterpart, for stimulating conversation and adventures, possible long-term relationship. Lover of art, live music, exotic food, life. ☎539121

CHEMISTRY WANTED
Genuine, outgoing, affectionate DWF, 29, 5'3, average build, mother of one, brown/brown, enjoys adventures, outings, one on one time. Seeking dark-hair, dark-eyed SWM, 30-43, average build, best friend, possible long-term relationship. ☎562173

GREAT SMILE
Beautiful BF, 27, 5'9", 135lbs, educated, down-to-earth, funny, sincere, enjoys great conversation, music, travel. Special connection with SM, loves laughter, kind, warm heart, beautiful mind. ☎755721

EXPATRIATE FROM CALI.
SWF, 45, pretty, thin, with graduate degree, taste for city life. Seeking Cambridge boulevardier, with graduate education, interest in stock market (yikes) and world events. ☎755758

SILLY INK SEEKS YOU
Sassy, feisty, kind 23-year-old, 5'9", 133lbs. Enjoys photography, music, "urban arts," coffee, dancing, writing, drawing, general mischief in the city late night. Seeking guy, 21-30. ☎755795

SEXY CHOCOLATE
Spontaneous BiF, 23, 5'7", 130lbs, full lips, dark complexion, full-time student, loves shopping, dining. Seeking a man who is the same as me. ☎716921

SERIOUS ONLY REPLY
53-year-old Jewish professional female, enjoys movies, reading, walks in the woods. Seeking someone interested in serious committed relationship, able to communicate thoughts, feelings, ideas. ☎695785

GOOD FRIEND NEEDED
Nice Asian lady, early 30's, nice-looking and personality, well-educated, likes outdoors. Seeking nice A/WM, 28-39, sincere and fun-loving, with good education. ☎680367

LIVE FREE OR DIE!!
SBF, 28, non-smoker, love world music, cooking, sushi, chianti. Seeking SWM, 30-40, for friendships, possible relationship. ☎616165

VEGETARIAN
Ecologist enjoys hiking, canoeing, biking, forests, lakes, rivers, wetlands. Also enjoy botany, gardening, cooking, writing, music, art. Looking for someone, 30-38, same interests and fun sense of humor. ☎713311

m seek w

BE MY SUNSHINE
Athletically built SWM, 25, 5'4", 135lbs, Leo, tattooed, pierced, employed, dedicated, enjoys concerts, outdoors, relaxing, local bands. Seeking SWF, 20-34, smoker, for dating, possibly more. ☎799487

GOAL-ORIENTED STUDENT
SHM, 34, 5'7", 150lbs, seeking to meet a young woman who's bright, pretty, and fun-loving! Looking to meet someone special (it doesn't matter your nationality). ☎780595

@WWW - WINTER999
Togetherness is my main priority. SWM, 31, likes healthy living, interested in meeting fun-loving, spontaneous woman, 25-66, for traveling, long walks on the beach. ☎668680

NEEDLE IN A HAYSTACK
Professional, educated, decent-looking, 48-year-old, separated WM, new to Boston, who's looking for a witty, articulate, spontaneous, fit, attractive gal to enjoy dinner, coffee, casual dating. ☎777641

LOVES LONG HAIR
Green-eyed Gemini, 41, romantic, athletic, spontaneous, creative, loves dancing at Manray. Seeking flexible female, 22-42, for fun and crimes of passion. ☎702742

@WWW - BYEBYEPRIDE
SM student, 24, with a wild puppy and a penchant for crosswords, road trips, guitar pop, reading, seeks a SF collaborator, 18-29. ☎857917

PARTICIPANTS WANTED
Fit professional SWM, 41, 6', enjoys skiing, mountain/road bicycling, scuba diving, sailing, working out, traveling, art, museums, jazz, contemporary classical music. Seeking happy, articulate, lapsed bohemian to share the fun. ☎798059

@WWW - BMAN0101
Easygoing SWM, 31, seeks SF, 26-36, to have some fun with. Let's see what happens. ☎826386

THE GUY NEXT DOOR...
is lonely and wants to meet you (SW/AF, 18-40)! SWM, 40, 5'7", 140lbs, brown/blue, likes conversation, watching television, hanging out. ☎853527

meet

NEW TO THE CITY
SWM, 33, 6'2", 200lbs, Capricorn, smoker, seeks woman, 25-35. Enjoys film, music, literature. ☎750322

@WWW - KOKO2002
Outgoing, fun, SM, 37, has great personality and smile, loves laughing. Seeking employed, fun-loving, personable SF, 32-42, let's get out and get going together. ☎868567

IF POSSIBLE
Male, 44, enjoys love, laughter and friendship. Seeking nice woman, 40-46, for marriage. ☎866429

@WWW - SMARTBROTHA471
SM, from Libya, seeks nice SF, to share love and life together. Please be friendly. ☎865530

A CHANCE
I am a tall, handsome SWM, 53, would like to meet good woman, but whom has gambled and lost. Let's meet in a different atmosphere. ☎769231

MATURE WOMAN WANTED
SWM, 34, construction worker, 5'9", 165lbs, brown/blue, looking for older SWF, 40-56, not into head games, ready to enjoy life together. ☎863079

@WWW - BRIAN021769
Laid back, fun, open-minded SWPM, 33, enjoys the outdoors, movies, hockey, auto racing. Seeking SPF, 25-35, for conversation, dating, possible LTR. ☎860221

@WWW - EVADLOOC
Fun-loving guy, 30, hopeless romantic, enjoys music, movies and reading. Seeking SF, 25-38, for fun, friendship and a possible LTR. ☎836277

NATURE BOY
SWM, 38, brown/brown, with freckles and a strong build, loves Middle Eastern food, animals, nature, and skiing. If you like the same, call. ☎858645

EXPERIENCE LIFE!!!
SWM enjoys sports, working, and living life. This 34-year-old wants to find a SW/HF who's also creative. Motorcycle riders, music lovers a plus! Salem, NH. ☎852923

@WWW - BACCHUS27
Toilet paper? Quantum physics? What to wish to chat about? Typical Aquarius guy, 27, is looking for a girl, 22-36. ☎857996

THE ONE CALL TO MAKE!
What is our design for life? The equation includes a dynamic partnership filled with communication, equality, stability, playfulness, flexibility and a spirited willingness to explore the universe and all its wonders. Does the thrill of traveling on off-beat paths to destinations unknown excite you? Will you embrace your thirst for knowledge with open arms and an open mind? Can you savor the world and indulge in all its infinite pleasures? Come share a moment or two with this degreed, youthful, established, sensual, competent. SWM, late 30s, who values intelligence, sophistication, and togetherness. Please be an internally/externally beautiful SWF, 27-37, with a genuine heart, a spontaneous soul, and an inexorable desire to take life together to the next level. ☎205042

HAPPY SINGLE MALE...
38, 5'8" 240lbs, sense of humor, sincere, enjoys outdoor, motor sports, camping, romantic weekends, dining out. Seeking honest, active SF, 28-45, for serious, long-term relationship. ☎864300

@WWW - TRUSTMIKE
Easygoing WM, 25, flies by seat of pants, holds a steady 40 hour work schedule. Seeking holiday cheer with a lady, 20s. ☎858103

MAYBE IT'S YOU
SBM, 30, 6', brown complexion, enjoys time with friends. Seeking sweet, good-humored lady, to share conversations, good times and possible long-term relationship. ☎849687

NATURE BOY
SWM, 24, new to area, wants to spend time outdoors with a lady who loves nature. ☎837162

@WWW - JACKRYAN2002US
Sweet, educated, romantic SWM, 27, with a well-rounded personality and a great job, here! I am 5'8", 150lbs, with black/brown, and seeking a SW/HF. N/S. ☎855808

OPEN MIND, OPEN HEART
Open to new challenges, new ideas and every new day! SWM, 36, is looking for a woman who is open to love. ☎840064

NICE GUY SEEKS FRIEND
Attractive GBM, young-looking 40, 5'11", 167lbs, masculine, educated, want to meet an attractive, in shape, masculine male, 28-42, non-smoker, for friendship or dating. ☎831175

@WWW - BLUENOTE8
Let's be bad! SWM seeks good gal. Do you live on the South Shore? Do you need fun and excitement? Contact me if you're 31-41. ☎855916

RELATIONSHIP WANTED
SWM, 58, 6'0", seeking attractive lady 40's-50's, for long-term relationship. Enjoy travel, movies, beach in the summer. If this is you, get back to me!!!! ☎409694

I LOVE TO LAUGH
SM, 36, 5'6", 200lbs, medium build, would like to meet a down-to-earth, honest woman, 25-45, who enjoys camping, mountains, beaches, cooking, dining, fishing, bowling, hiking. ☎720605

@WWW - MAT79
SM, 23, enjoys bars, clubs, working out. Seeking SF, 18-28, for possible relationship. ☎853940

LIFE OF LEISURE
SWM, 34, 6'1", 155lbs, Scorpio, smoker, seeks AF, 18-51, for long-term relationship. Enjoys backgammon, movies, cooking. ☎752079

SELF-EMPLOYED
Fun-loving guy, 30, enjoys music, movies and reading. Seeking SF, 24-36, for fun, friendship and a possible long-term relationship. ☎845427

@WWW - WARMNSURE
SWM, 34, loves laugher, music, art and trying new things. Seeking SF, 25-39, for friendship and a possible long-term relationship. ☎830521

TRULY CHARMING
SWM, 21, 5'8", 140lbs, enjoys shows, clubs and tattoos. Seeks SWF 18-25. The younger the better! All calls answered! ☎835082

NOT YOU AVERAGE GUY
SWM, 25, 5'11", 232lbs, fun, energetic, spontaneous, not a bad looking guy with a reputation you can learn about. Looking for a relationship of sorts...interested? ☎831178

@WWW - JUSTDENDO
Easygoing, honest, romantic, affectionate SWM, 25, N/S, enjoys concerts, movies, the simple things, the outdoors. Seeking honest SW/HF, 20-30, N/S, N/Drugs, for possible relationship. ☎751944

HARD-WORKING
Very responsible WM, 20, 5'11", 130lbs, dirty blond/blue, goatee, likes music, hanging out, parties and more. Seeking petite woman, 18-21, who likes the same. ☎866652

IF IT'S MEANT 2 BE...
Outgoing SBM, 20, 6', 160lbs, Libra, non-smoker, loves movies, dining, having fun. Seeking fun-loving woman, 18-24, non-smoker, for whatever happens. ☎794130

I'M MORE THAN OKAY
35-year-old SWM, employed working with cars, looking for SW/HF who's fun-loving and will go out with me for a few drinks at our favorite bar. ☎783418

NEVER BEEN MARRIED...
and looking for a fun relationship with a great lady. SWM, 27, 6'2", with green eyes, originally from Texas. ☎769667

OH CANADA
WM, 23, well-built, living on the North Shore, loves biking, time up north (Maine, Vermont and Canada). Seeking a woman for some northern fun. ☎775961

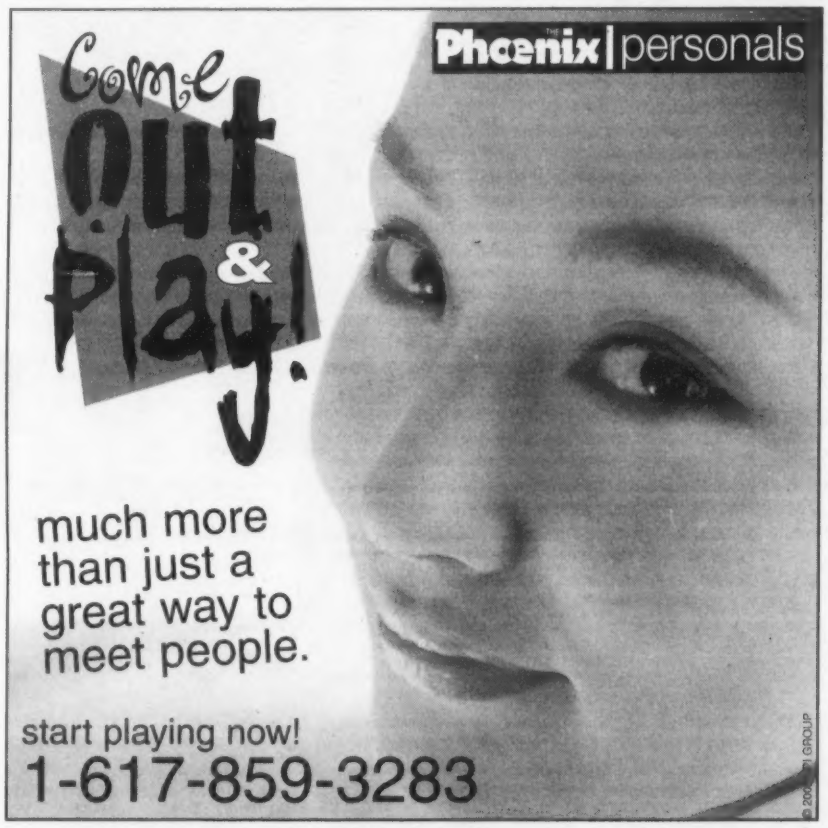
GOOD TIMES
If you like biking and four wheeling, then call this SWM, 21, with a vibrant personality, and a passion for outdoor fun. ☎760588

ALL THE GOOD STUFF
SBM, 23, is in search of a sweet, understanding lady with simple values, for a loving relationship. ☎770014

HOPE TO HEAR FROM U
SWM, 33, 5'10", 225lbs, works in the medical field, enjoys reading, watching sports, working out, movies, travel, dining. Seeking SF with like interests. ☎765728

ABOVE AVERAGE
SBM, 38, 5'7", 175lbs, enjoys fitness, music, dining out, fashion design. Seeking WF, 25-35, non-smoker, for long-term relationship. ☎562796

METRO WEST AREA
Male, 41, seeking lady, 30-41, with a nice personality, for quality times, good conversation, dinner, movies, having fun! Please call. ☎864291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LOVES TO LAUGH
Attractive, kind, honest, funny SWM, 39, 5'10", 190lbs, Aries, works out regularly, seeks woman, 22-40, for dating, possibly more. ☎796873

COOL BROTHER
SBM, Capricorn, smoker, seaks open-minded, adventurous woman, 18-30, for real fun times, dating, and more. ☎795335

SEEKS RARE
Resourceful, work-a-holic, mid-aged SW gentleman, athletic, clean-cut, Aries, non-smoker, seeks SWF, 20-27, for possible long-term relationship. ☎795991

DO THINGS TOGETHER
SWM, 53, 5'8", likes sports, walking, more. Must be an honest SWF who's interested in a long-term relationship. This are my interests, what are yours? ☎780603

ATTRACTIVE INDIAN MAN
Very intellectual, mature, worldly, rugged British Indian, 6'2", early 30s, PhD, academic, entrepreneur, financially secure, seeks beautiful, intelligent A/WF. Movies, dancing, conversation, possible long-term relationship. ☎676872

GENIE IN YOUR BOTTLE
Outgoing, open-minded, 27-year-old SWM, smoker, in very good shape, seeks attractive SF. Prefers if you're on the thick side and very open-minded. Race unimportant. ☎784668

@WWW - TAGO0229
SWM student, 22, seeks humorous SWF, 18-38, with wild side, for good times. I enjoy bars/clubs, night life, also nature, relaxing during the day. ☎730280

WHAT A GIRL WANTS
28-year-old, 6'3', 210lbs, shaved head, loves live music (I play), traveling the country, etc. Wants great friendship, amazing relationship, and lots of fun. Manchester, NH. ☎785225

GOOD-LOOKING MAN
Good-looking, handsome SWM, 65, 5'8", 179lbs, enjoys dining, dancing and bowling. Seeking slim, attractive SWF, 25-36, under 125lbs, for dating. ☎254908

RELIGIOUS
SHM, 34, Gemini, smoker, seeks outgoing, professional HF, 25-30, smoker, for friendship first. ☎751128

SEXY STUNNING ITALIAN
SWM, 38, fit, muscular body, sensitive, caring, strong. Seeking SWF, 23-40. ☎673134

VERY CUTE
Tall, fit, slender, funny, laid back, professional SWM, 32, occasional homebody, loves music, people watching, kissing, working out. Seeing cute SWF, for dating. ☎251835

Q-T-BEAR
SM, 29, 6'2", 300lbs, shaved/blue, red goatee, like movies, dancing, walks, music, hanging out, and cuddling. You be SF between 26-45 and have similar interests. ☎785294

A DATE WITH SANTA
Seeking someone to go to movies with. I'm a big man, and look like Santa! Kids ask me if I am him in stores all the time. ☎783507

LETS TALK OVER COFFEE
Friendly, outgoing East Indian SM, 50, 5'3", 140lbs, non-smoker, good listener, Libra, enjoys music, dancing, walking. Seeking A/H/WF, 30-45, for friendship, long-term relationship. ☎622525

RELATIONSHIP?
Yeah, like almost every guy, I seek a lady to have fun with. I enjoy concerts, theater, beach, hiking, weekend getaways. 6'2", 250lbs, blond/blue You? Over 5'4". ☎769129

SEEKS LITERARY FREAK
DJM, 42, political freak seeks literary freak, 36-43, for life balance. PhD preferred, kookiness required, darkness expected. Ms. Right has eluded me for 23 years. ☎761554

LET'S GET TOGETHER
SWM, 22, who wants to explore what life has to offer. 5'8", brown/brown, attractive and outgoing. Likes sports, hockey, clubs, dining, movies, music, romantic evenings. Seeking pretty SWF, similar interests. ☎747064

OF ALL SORTS
SWM, 23, 5'10", blond/green, enjoys dining, sports, good times. Seeking SWF, 21-25, for long-term relationship. ☎740307

@WWW - HERCS
Active, handsome SWPM, 46, enjoys travel. Seeking caring, loving, romantic SWF, 41-51, for LTR. ☎768548

THE TRUTH
SWM, 36, 5'9", brown/brown, enjoys fitness, sports, outdoors and fun. Seeking laid-back, serious SWF, 25-36, non-smoker, for long-term relationship. ☎741547

BUSY BEE
SWM, 27, 5'7", 185lbs, blond/blue, enjoys sports, outdoors, hang out, movies, romance. Seeking active woman, 23-35, who likes to be busy. ☎740572

WHAT'S UP
SAM, 31, 5'9", dark/dark, enjoys reading, travel. Seeking SWF, 18-45, non-smoker, for long-term relationship. ☎734558

MAD FOR MUSIC
Romantic, sarcastic grad student, 28. I like indie music: luna, Smiths, Radiohead, Interpol, films: Lynch, Hitchcock, vodka, walks, books. Looking for creative partner in crime. ☎799359

REPUBLICAN AND...
proud of it. DWM, young 53, who loves life, health, and God, seeks female counterpart who understands that life is short. ☎769136

SHAPELY OLDER FEMALES
Single male, 58, dark, thin, good-looking, seeks female in the greater Boston area. ☎757916

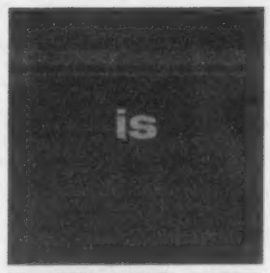
FOR THE GOOD TIMES
Single, Jamaican man, with dreadlocks, seeks beautiful, fit woman for long-term relationship. I am handsome, fit, and like to go dancing to reggae music. ☎757910

BOSTON/NORTH
Punctilious, perspicacious, pedigreed, Protestant, professional SWM, 44, seeks similar young lady, 33-43, for long-term relationship and possible marriage. ☎428908

OZZY SEEKS SHARON
DWM, 42, professional blues musician, attorney, seeks gorgeous, sexy, brilliant, independent, passionate woman, 25-45, knows how to keep man happy after she's caught him. Friendship/romance. ☎755730

MODEST GUY
SWM, 28, 6'5", 185lbs, curly brown/brown, Leo, non-smoker, seeks woman, 21-35, non-smoker. Enjoys working out. ☎753469

FUN & EXCITING GUY
Athletic SBM, 38, shaved/hazel, seeks spontaneous, fun loving woman, 18-40, non-smoker, who can be herself. ☎734487



CALL ON ME
Slender, clean-shaven SWM, 37, 6', 185lbs, non-smoker, Capricorn, enjoys biking, independent film, photography. Seeking extroverted GWM, 25-50, non-smoker, for companionship, possible long-term relationship. ☎217310

REGULAR GUY
Italian, honest, understanding SM, 53, 5'10", 150lbs, brown/green, has love/hate relationship with life. Seeking real connection with HM. I know there's more. Let's find it. ☎560433

@WWW - FIRM1FORU
Easygoing GWM, 41, loves humor, dining, staying active, occupying my mind, dancing, reading, television. Seeking SM, 50-75, for casual dating. ☎868705

JUST FOR FUN
GWM, 46, 210lbs, brown/brown, into music and outdoors seeks individual, 40-55, for hanging out, long conversations and so on. No drugs, heavy smokers/drinkers please. ☎361352

JOIN ME
Physically fit GWM, 45, 5'9", 168lbs, Cancer, non-smoker, enjoys skiing, biking, long walks with the dogs, theater, movies. Seeking GWM, 36-47, non-smoker, for long-term relationship. ☎449979

MY TWO DADS
GWM, 49, 5'8", 145lbs, good shape, hairy chest, realtor, likes home improvement, amusement parks, family time, zoos, cooking, carpentry, animals. Seeking romantic GM, 34+, to share life and family. ☎772179

LOOKING FOR TRUE LOVE
GWM, 52, 5'11", 180lbs, gray/blue, enjoys fine dining, cooking, biking, rollerblading, Seeking fun-loving, outgoing and lovable person, non-smoker, N/Drugs, to enjoy life to the fullest. ☎758128

@WWW - BOBBISOXX
PREFER TO CROSS DRESS WHEN WE'RE TOGETHER Slim WM, no facial/chest hair, seeks the same to snuggle, party and discuss what ever comes up !! ☎865643

A GENTLE SOUL
French Canadian GWM, 32, dark/blue, 5'10", 130lbs, affectionate person, down-to-earth, looking for similar GWM, 25-40, with muscular build, to enhance my life. ☎685699

PLEASE BE KIND
SM, 52, 5'10", seeks outgoing, monogamous, laid-back, honest, kind SM, under 5'10", for friendship and possible lasting relationship. ☎611395

@WWW - MANJOY
SWM, 36, smoker, seeks athletic guy, 18-32, for fun, friendship and maybe more. ☎743835

LAID-BACK, REGULAR...
South Shore guy, 35, shy, "Normal", looking for friendship first and then whatever else develops. Enjoy travel, beach, restaurants, movies, going out, staying in. ☎702779

LETS BE FRIENDS
SBM, 50, 6'1", handsome, heavyset, brown/brown, smooth, seeks SH/WM, under 45, prefer masculine, muscular, slim, willing to travel. Please be genuine and unattached. ☎845397

@WWW - 25YOWMBOSTON
Humorous, alluring, masculine, SWM, 26, 6', 165lbs, part-time model, seeks easy going SM, 18-30. ☎484556

NORTH OF THE BORDER
Male, 41, 5'9", 190lbs, muscular, Gemini, loves biking, hiking, and movies. Would like to meet a similar man, 22-45. ☎843587

DANCE WITH ME!
SWM, 48, 5'8", brown/blue, is looking for friendship, casual dating, maybe more with W/H/AM, under 50, D/D-free. ☎839855

SEEKING LTR
WM, 22, 195lbs, average build, blond/blue, glasses, occasional smoker, enjoys clubbing, karaoke, and fishing. Seeking W/BM, 18-25. ☎246217

SEEK NICE GUY WHO'S
Coping well with life but wants down-to-earth friend to share downtime and an unconventional intimacy. I am SWM, 55, 5'4", 115lbs, D/D-free, non-smoker. Boston, North. ☎752899

@WWW - GROWL_BEAR
GWM, 37, 6', 225lbs, brown/hazel, goatee, living on the north shore, seeking frisky, friendly, fun-loving GWM, 28-55, for friendship, fun times, possibly more. ☎842348

OLDER AND MASCULINE
if that is the type of man that interests you, and you are under 35, lets get together. I'm 57, a big guy at 6'3 240, and I you should be under 6' and preferably slim. ☎503513

GOOD TIMES
SWM, 33, 5'9", 185lbs, personal trainer, Capricorn, non-smoker, enjoys shooting pool, coffee houses, movies. Seeking woman, 24-45, smokers ok, for friendship first, leading into something more serious. ☎688254

@WWW - MUSICNBASEBALL
SAM, 43, enjoys classical music, dining out, European hideaways, sports, films at the MFA and Kendall. Seeking, humorous, big-hearted guy, 28-48, for possible LTR. ☎830485

REGULAR GUY
GWM, 34, 6', 190lbs, very good-looking, muscular build, works out five times weekly, into sports, movies, dining, hanging out. Seeking another in-shape guy for partnership. ☎524819

@WWW - VXHDRUSXV
GM, college student, seeks happy, well-adjusted guys, 19-24 for friendship, casual conversation and good times. ☎865624

SECOND SHIFT PROV RI
GWM, early 50s, works second shift, into gym, swimming, beach walks, meditation. Looking for passionate connection, possible LTR with a gay man who's good-hearted, passionate, physically fit, and emotionally available. ☎446729

WAITING FOR YOU
DM, 48, seeks a casual relationship with an honest man. Let's meet, get to know eachother, and where it takes us. ☎587597

@WWW - REGULARGUYCAMBRIDGE
Down-to-earth, masculine SM, 41, non-smoker, non-drinker, enjoys outdoors, long walks, quiet evenings, gatherings with friends, seeking SM, non-smoker, for companionship and more. ☎786589

LASTING RELATIONSHIP
SWM, 38, 5'6", 185lbs, Gemini, non-smoker, enjoys speed walking and mountain biking. Seeking W/HM, 32-55, non-smoker, for friendship first. ☎346937

FIT, ACTIVE, BUSY
Masculine, fun SM, 42, 5'7", 150lbs, likes going out, travel, having fun. Seeking masculine guy, similar in age and size. ☎233827

@WWW - JOE_JACKSON
SWM, 28, 6', 210lbs, enjoys movies, dining out, local rock. Seeking well-built or husky male, 28+, for possible relationship. ☎772480

ALL ABOUT TIME
Let's make time for ourselves and each other. GWM, 51, 5'10", 215lbs, brown/brown Taurus, non-smoker, light drinker, loves gardening and antiques. Seeking a quality man, 39-59, non-smoker. ☎826801

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SOUTH OF THE BORDER
SWM, 25, Cancer, with tattoos smoker, loves surfing, skateboarding, and rockabilly/'50s music. Seeking WM, 18-35, smoker, for dating. ☎667386

@WWW - SOMERVILLAIN2
GWM, 46, enjoys theater, movies, long walks, seeks GAM, 36-48, similar interests, to get to know each other. ☎756570

ALL-AMERICAN JOCK
Very good-looking WM, 32, masculine, muscular, works out, plays sports, seeks WM 21-35, good-looking, very masculine, in shape into working out, playing sports, for dating. ☎850869

BEAUTY ABOUNDS
Tall, handsome, masculine philosopher loves travel, creativity, and spontaneity. Seeking new horizons on all personal levels. You be a similar explorer who values playfulness, honesty. ☎782855

@WWW - MALLORI89
Masculine, attractive SWM, 40, brown/blue, enjoys the outdoors, the arts, working out. Seeking masculine guy, 35-50, for friendship and more. ☎754256

HAKUNA MATATA
GWM, 58, 5'9", 190lbs, clean-shaven, Aries, non-smoker, loves classical/rhythm-and-blues music. Seeking same in GWM, 50-65, non-smoker. ☎758029

GUY FROM CHELSEA
Me: GWM, 40, 5'5", 154lbs, smoker, good-looking, clean-shaven, fun, enjoys the outdoors, camping, fishing, movies, tv, and more. You: SWM, 40-55. Let's have dinner together. ☎711567

@WWW - FALCOR
SWM, 47, 5'10", 170lbs, brown/brown, seeks SM, 18-32, small build, who likes sports, music, video games, travel, for possible long-term relationship. ☎754260

NORTH SHORE
Masculine WM, 50, 5'10", 170lbs, brown/brown, non-smoker, seeks B/HM, 30-50, height/weight proportionate, for fun, movies, dinner. ☎695427

SHARE DREAMS
SM, 24, 5'9", 170lbs, H/W proportionate, seeks attractive, in shape guy, open-minded and sociable, driven and level-headed, to share friendship and more. ☎677619

FREE SPIRIT...
seeks an adventurous, fun man. SBM, 26, has an outgoing personality and a love for life. ☎616167

@WWW - RMUTT26
Good-looking, educated SWM, 26, enjoys live music, politics, business, museums, travel, photography, raquetball. Seeking intelligent, humorous SWM, 26-40, good sense of humor, for possible LTR. ☎739502

PHOTOGRAPHER MALE
Professional photographer seeks casual friendship with younger W/H/AM, 18-35, who likes photography and the company of an older man. ☎289098

@WWW - JOROST
GWM, 30, enjoys politics, history, world events, classic rock, sci-fi, humor. Seeking SM, 25-35, for friendship and more. North of Boston. ☎730255

NEED NEW FRIENDS?
SM, 30, 5'9", 165lbs, brown/brown, clean-shaven, loves road trips, music, working out, more. Seeking outgoing man, for casual dating, good times, friendship and maybe more. ☎784055

GEMINI LOOKING
GWM, 48, musician, dancer, enjoys quiet times, bars, travel and conversation. Would like to meet GM to enjoy life with. ☎761788

RU AWARE
Intelligent GWPM, 40s, 5'8", slim, brown/brown, diverse interests, desires, 40-55, year-old, like-minded GM, non-smoker to share good talks, good walks, films, music, theater, dining, outdoors, more. NO drugs, heavy drinking. ☎612526

SLENDER AND YOUTHFUL
GWM, 44, 5'9", 145lbs, light brown/blue green, with boyish good looks, seeks sensitive, masculine, honest man, 29-55, who is healthy, neat, easygoing. ☎452324

PROVIDENCE SOULMATE
GWM, 35, 5'9", 155lbs, red/blue, trim/athletic build, non-smoker, enjoys movies, exercise, adventures, good books, and great conversation. Seeking lifetime soulmate or friend, 25-40. Call me! ☎310577

SWEET & SPICEY
Masculine, extremely healthy, in shape GWM, 43, 5'10", 173lbs, HIV+, non-smoker, non-drinker, N/Drugs, thoughtful, caring, loves outdoors, movies, amusement parks, quiet times. Seeking similar, 35-50, for dating romance, long-term relationship. ☎696154

MERRIMACK VALLEY/BOS.
GWPM, 58, 6', 175lbs, seeks the tops in B/W/H/M in the Boston area. A casual and quiet relationship with all new comers would be ideal. ☎785231

SINCERE AND HONEST
44 years old, brown eyes, salt-n-pepper hair, good shape. Love to read, beaches, mountains, tennis, TV, movies, traveling. Looking for tall, broad-shouldered man, 35-50. ☎669811

THE GOOD AND THE BAD
Masculine GWM, 46, 5'11", 160lbs, athletic build, looking to share the good, the bad, and the everyday with the right guy. Seeking long-term relationship w/similar. ☎438280

GROWING TOGETHER
WM, 37, 5'11", 170lbs, brown/blue, in search of my counterpart; SM, 18-22. Give me a call, let's see what develops. ☎691353

FRIENDSHIP OR MORE
WM, 23, 6', brown/brown, is looking for a guy, 18-23. Physical features and race unimportant, but must be drug-free and a decent person. ☎693393

SLIM GUY
SWM, young 38, brown/green, seeks slim, attractive AM, 18-27, who likes movies, clubs and more, for long-term relationship. ☎675475

GAY MALE
Gay male seeks same. Are there any gay/queer men out there not buying into the status quo? ☎648364

SPORTS GUY
Good-looking, clean-cut, in-shape WM, 31, pretty new seeks clean-cut, masculine, discreet, similar WM, non-smoker, for friendship, possibly more. Masculine, athletic, jock/prep guys only. ☎395073

SEEKING FRIENDSHIP
GWM, 45, 6'2", 190lbs, from NH, enjoys traveling, dining out (Italian), theater/performances, classical/opera. Seeking GWPM, 38-50, with similar interests/tastes, for companionship. ☎264118

ANTIQUE CAR LOVER
GWM, 59, 5'6", 190lbs, seeks non-smoking, healthy GW/AM for friendship, possible long-term relationship. Prefer North Shore or north of Boston. ☎481873

SCHOOL TEACHER
SWM, 31, Pisces, non-smoker, seeks man, 25-40, non-smoker. Enjoys the arts, reading, movies. ☎470881

YOUNGER SEEKS OLDER
SWM, 54, Libra, non-smoker, seeks gentle, laid back, straight-acting WM, 55-75, 5'10" and under, non-smoker, for a casual relationship. ☎439810

SEEKING MY AGE/OLDER
Straight-acting/appearing GWM, 38, 6'1", 165lbs, book editor, seeks GWJM, 38+, for friendship first. ☎282804

THIS IS ME
GWM, 45, 5'10", 230lbs, stocky, masculine, honest, smoker, enjoys antiques, cars, outdoor activities. Seeking down-to-earth man with sense of humor, 36-50. Central Mass. ☎350643

HANDSOME, ATHLETIC
Masculine, well-educated, reliable, intelligent, affectionate GWM, 47, looking for quiet, deep-thinking, professionally accomplished Asian man, 35-50, who is looking for a committed, monogamous relationship. ☎301103

SAGITTARIUS
SWM, 30, 6'3", 195lbs, brown/hazel, fit, masculine, humorous, attractive, located in Southeastern MA. Seeking fit, attractive SWM, 25-35, in same location. ☎264521

UNCOMPLICATED GUY
GWM, 57, 5'8", 155lbs, clean cut/shaven, in shape. Seeking masculine, open minded GWM, 30-60, for casual or long-term relationship. Providence area. ☎781326

NEW TO THIS
Shy but caring GWM, 50, 5'10", 140lbs, Pisces, smoker, seeks man, 30-50, for long-term relationship. Not into the bar scene. ☎733728

TRUE ROMANTIC
Passionate SGWM, 51, young-looking and acting, 5'5", 150lbs, brown/brown, enjoys the outdoors, beaches, dining, movies, plays, quiet times. Seeking outgoing, proportionate guy D/D-free, dating, possible long-term relationship. No femmes please! ☎693538

WORKS TOO MUCH!
SM, 48, 5'6", 140lbs, brown/brown, wears glasses, looking for monogamous relationship. D/D-free, enjoys dancing, occasional movies, quiet times with my man. Seeking male, 35-53, with similar interests. ☎677580

IT TAKES TWO
GWPM, 34, clean-cut, enjoys theater, exquisite French cooking, movies, outdoor activities, travel. Seeking interesting, intelligent, GM, with similar interests, for casual dating. ☎468800

LIVES ON MA/RI BORDER
GWM, 40, 5'10", 190lbs, brown/blue, looks younger, muscular and masculine non-smoker, enjoys working out, movies, poetry, travel. Seeking similar male, 28-40, for dating, possible long-term relationship. ☎660361

WISH YOU WERE HERE
GWM, 41, 5'8", 170lbs, blond/blue, in Massachusetts, seeks SWM, 35-45, who enjoys dining out, movies, dancing, and nights at home together. ☎495440

FOR ALL ETERNITY
SWM, 40, 5'9", 185lbs, non-smoker, homeowner, enjoys gardening, antiques, cooking. Seeking sincere, masculine WM, 35-65, for life-time relationship. ☎448777

LET'S TALK
Affectionate SM, 50s, 5'8", 140lbs, smooth body, enjoys dining, the beach, many other interests. Seeking caring SM, for fun and good times, No fats or overweight. ☎328766

MY OWN BEAT
GWM, 38, 6'2", 230lbs, muscular build, chef, enjoys gardening, antiques, reading, cooking. Seeking masculine man to have a relationship. ☎376680

DAY IN THE SUN
GWM, 20, 6', 185lbs, brown/brown, seeks GWM, 23-30, who's slender/muscular, masculine, in medical or health field (as I am). Let's have good clean fun! ☎767702

A NICE GUY...
25, looking for another young guy, 150-200lbs, in Biddeford, who is happy and nice, enjoys good times and having fun. ☎721660

LOOK NO FURTHER
BiBF, 23, seeks intelligent, witty, beautiful woman for friendship and more. Please be 20-28 years old. ☎843225

HEALTHY,...
Healthy SBF, 35, animal lover, enjoys movies, the beach, travel. Seeking fun and friendship with humorous SF. ☎266830

EARTH ANGEL
SWF, 39, 5'9", 125lbs, blonde/green, non-smoker, enjoys sports, trucks, romantic nights. Seeking attractive, athletic SWM, 28-38, non-smoker, for possible long-term relationship. ☎491775

BEACHES FOREVER
SWF, 41, enjoys outdoors, movies, relaxing, fire places. Seeking nice SWF, 25-50, for long-term relationship. ☎787312

SEEKS AFFECTION
SWF, 39, 5'4", 150lbs, blond/blue, enjoys flea markets, beaches, day trips. Seeking WF, 35-45, for long-term relationship. ☎790289

@WWW - JEANKELLY
LOOKS MATTER, I am very attractive, feminine BiWPF, 27, 5'6", 118lbs, blonde/blue, seeks attractive girl 23-33, for friendship/maybe more. ☎419788

PHONE CALL AWAY
French-Canadian GF, 58, Taurus, non-smoker, enjoys good movies, stimulating conversation, dancing, and ocean. Seeking woman, 58-60, non-smoker, for possible long-term relationship. ☎850255

THAT'S TERRIFIC
SWF, 40, 5'2", 150lbs, seeks nice, easy-going, honest WF, 45-50, smoker, who likes me for me. ☎674952

SOFT SKIN, WARM HEART
Attractive, artsy, young-looking GWF, 32, dimpled chin, eyebrow ring, seeks funky, kind, genuine, light-hearted feminine women for friendship, perhaps that special connection. ☎290680

LET'S GO OUT
SGF, 49, full-figured, smoker, social drinker, enjoys football, music, and entertaining. Seeking SGF, 45-60, stable, honest and passionate, for friendship possibly more. ☎775556

THE TWO OF US
Female, 25, 120lbs, enjoys going out, romance and more. Seeking woman, 24-33, to get to know better, for long-term relationship. ☎793640

TRY EVERYTHING IN LIFE
Pisces, self-employed, easygoing, casual-dressing, open-minded, social, upbeat, 38-year-old SWF, graying brown/hazel, non-smoker, great sense of humor, enjoys action movies, animation. Seeking another WF, 32-48, for great conversations. Never say never. ☎769564

LEAN, MEAN SCIENCE...
machine! My life is a discotheque. (ha ha). Boyish, lanky, thoughtful Pisces, sneaky sense of humor, non-smoker, seeks girlfriend, 22-30, for folk shows, science programs, beer-soaked revelry. ☎783515

NEW HAMPSHIRE AREA
Very fit SWF, 37, blond/blue, 5'6", 125lbs, enjoys outdoors, fitness, sports, dancing and romantic dining. Seeking WF, 25-42, non-smoker, for long-term relationship. ☎673786

JUST GOT HERE
Attractive SWM, 31, seeks nice SWF, 22-30, non-smoker, for socializing, friendship and maybe more. ☎738233

PINK LIPSTICK TULIPS
Sexy, musical, educated professional, 32, loves long hair, dancing, pedicures, animals, travel, films. Seeking creative, funny, kind-hearted, unmarried, attractive, fit, unencumbered, made-up girlfriend, 22-32. ☎740489

THAS WASSUP
Educated GBF, 20, 5'4", 140lbs, average build, athletic, humorous, witty, intelligent, seeks slender SB/HF, 20-24, feminine (or close), D/D-free, who believes love should be an art form not taken for granted. ☎733233

SEEKING A FRIEND
BiF artist, 28, seeks friendship. Interests include arts, music, reading, outdoors, relaxing, exploring and swimming. ☎697302

INTERESTED?
GF, 22, seeks a woman with and open mind, intelligence, for long-term relationship. Please know what you want from life. ☎684583

HEY LADIES!
This Capricorn, 23, 5'4", is looking for a casual relationship with an accepting woman. Be adventurous. ☎684613

ENJOY LIFE TOGETHER
GHF, 39, interests include drives to the Cape, long walks, romantic dinners, playing pool, reading, partying. Seeking sincere, honest female, 20-55, with no hang-ups. ☎541588

GIRL AND PET DOG...
alone again. GWF, 35, fit, attractive, seeks fit GWF, 30-40, to experience the great outdoors, dine, talk and enjoy life with. Please be open, honest. ☎532096

MARGARITAVILLE...
anyone? SBF, 37, professional, educated, feminine, very attractive, fun, trendy, social butterfly, ocean lover, adventurer, seeks same for friendship. ☎502808

LOVE TO BE IN LOVE
Sensuous GWF, tomboy type, very attractive, seeks fun-loving, feminine, sincere female, 28-44, someone to laugh with. Let's connect. I'd like us to compliment each other. ☎423641

MAKE ME LAUGH
Down to earth, fun, educated female, 25, seeks professional, feminine, intelligent woman for music, dining, making jokes, and biking. ☎401085

THE WOMAN IN ME
GWPF, 32, 5'5", brown/blue, height/weight proportionate, Pisces, non-smoker, interested in cooking, reading, cultural activities. Seeking feminine SWF, 27-37, with similar interests. ☎362109

NEW TO AREA
SBF, 35, Libra, non-smoker, seeks woman, 25-45, to help acquaint me to New England, for friendship. ☎322590

LIFE'S TOO SHORT
BiWF, 45, smoker, social drinker, enjoys music, online games, affection and passion looking for that special woman let's enjoy our time together. ☎745126

TRUE ROMANTIC
Sincere, cute SWF, 41, 5'9", 130lbs, smoker, loves the Beatles, "The Golden Girls", and old movies. Seeking feminine WF, 35-45, similar interests. ☎830088

NEW TO THIS
Italian BiWF, 24, 4'11", Taurus, smoker, seeks woman, 24-27, for possible long-term relationship. ☎753712

LOVE TO LAUGH
Honest, romantic, funny GWF, 39, 5'7", brown/blue, Capricorn, non-smoker, loving dining in, cooking, cuddling, movies, conversation, long walks, drives. Seeking woman, 30-45, for long-term relationship. ☎741393

A MUSE...
seeks someone to muse with. GWF, fit, attractive, lover of words and music, seeks spiritual, sane GWF who dreams in color and notices the details. ☎722556

CAN YOU HELP
Life's short and there are many people. Perhaps one of them is for me. I have lived a wild, bizarre, and down right crazy life. ☎650152

VERY ATTRACTIVE
Intelligent, innocent, honest, successful, classy, SWF, 28, looking for best friend to go shopping, clubbing, movies, travel, etc. You: intelligent, honest SWF, 23-35, who is on top of the game. ☎715392

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DEPENDABLE GUY
SWM, 44, 6'1", brown/blue, 210lbs, enjoys parks, romance and the beach. Seeking man, 33-46, for friendship and more. ☎551920

CONSERVATIVE IN...
Cambridge. Smart, conservative (looks and politics), well-traveled, well-read guy, 33, seeks guy, any race, for friendship first, maybe more later, preferably in or near Cambridge. ☎722551

BORED IN SUBURBIA
Help! I've been in the Boston area for almost two years. Have only straight friends. Likes travel at the spur of the moment with music. ☎697712

JUST A GUY
38, 5'8", 160lbs, brown/hazel, not into bar scene. Into outdoors, relaxing, having fun. Seeking active guy. For casual dating ☎686101

ENJOY CONVERSATION...
travel, and whole lot more. I'm a soon to be 45, in shape, established, 6', 185lbs, interested in meeting a younger, in shape, upbeat guy. ☎755783

READY TO COMMIT
Soft butch, 39, smoker, blonde/blue, full-figured, looking for affectionate soft butch, 35-45, who knows who she is and wants she wants out of life. Let's take a wonderful journey together. ☎775363

ROMANCE AWAITS
Considerate GWF, 45, seeks attractive, honest, romantic SF, non-smoker, to share long walks, good times, friendship and fun, possible long-term relationship. ☎847134

AGE: JUST AN ATTIUTDE
World-traveled, fit, educated SWF, 60s, animal activist, seeks a partner in a SW/BF. Passionate about life? Let's not walk on the beach! Let's travel! non-smoker. ☎798430

THIS IS WHAT YOU WANT
Outgoing, fun-loving SBF, 28, 5'7", dark skin, long black hair, Aquarius, smoker, no kids, seeks smart, sexy woman, 24-42, for casual dating, long-term relationship. ☎468831

GIRLS' NIGHT OUT
BiBF, 29, Libra, non-smoker, enjoys hip-hop and R&B clubs. Seeking woman, 25-50, very mature and professional a must, race unimportant. ☎445585

LAUGHTER & FUN
SBF, 41, brown/brown, pleasant smile, Scorpio, non-smoker, seeks BF, 37-45, non-smoker, for theater, shopping, outdoor activities, and dining out. ☎280443

ECCENTRIC LADY
BiWF, 25, 145lbs, Sagittarius, non-smoker, seeks honest, open-minded woman, 24-30, non-smoker, who is looking for friendship and romance. ☎845692

THE FUNNY, SMART CHICK
Funny, intelligent, open, and fun. Very curvy but very sexy. Super-femme seeks friend and maybe more. Love of the arts (music, literature, and film), good conversation, sarcastic humor a must. ☎841664

PICK ME! PICK ME! YEAH
SWF, writer, artist, 27, 175lbs, blue eyes, brown/blonde hair, looking for someone special, not into gay culture. Just be real. ☎841703

SEX FIRST...NOT!
Sassy, stable, sexy, 40ish GWF seeks a sensuous, sophisticated, sense-of-humored Wise Woman to romance and savor. Let's dance... ☎662860

ARE YOU OUT THERE?
Non-political GWF, 25, seeks good-looking, fit, non-political femme GWF, 23-30, with good sense of humor and very healthy. Please be feminine. ☎495585

A PHONE CALL AWAY
GWF, 28, non-smoker, likes dancing, movies, music, sports, playing pool. Seeking outgoing, yet laid-back, honest GF, with similar interests. ☎424254

SEEKS SIMILAR
SWM, 38, 5'9", 160lbs, brown/blue, goatee, enjoys fitness, beaches, outdoors, movies, dining out and cuddling. Seeking romantic man, 30-45, for long-term relationship. ☎667299

MULTI-FACETED
I'm into most music and movies, enjoy swimming, beaches, golf, watching sports, the outdoors, more. Looking for, down-to-earth man, 18-40. Just be yourself. ☎646023

@WWW - SERSMAW
Lost bear seeks park ranger. Seeking love of my life (big news, right?), very passionate, loves kayaking and woodworking. Seeking smoke-free, HIV-male, 24-34. ☎733085

ONE GOOD MAN
Intelligent, upright, good-looking, masculine, fit WM, 39, 5'10", 175lbs, brown/green, seeks fit, smart, honest, masculine guy. ☎230769

RESEMBLES CARSON DALY
Professional GWJM, 30, 6', 205lbs, black/brown, likes punk/indie rock, films at Kendall/Coolidge, Middle East shows, cheap eats, etc. Seeking masculine GWM, 22-40, no initial expectations! ☎705054

THE RIGHT TOUCH !!
32-year-old, straight-acting male, 5'10", 180lbs, short brown/hazel, medium-built, clean-cut, clean-shaven, smooth, vary caring, seeks same. Knows how to make you feel good! South of Boston. ☎777651

SMART IS SEXY
Teacher, writer, artist, entrepreneur, social worker or person with similar values and interests? Model looks not required, but cares well for his body/soul. 35-45. Relationship-oriented. ☎761546

BROCKTON AREA
Clean-shaven, hairy SWM, 58, 6'2", brown/hazel, Capricorn, non-smoker, seeks WM, 18-45, non-smoker. ☎749563

NEW EXPERIENCES
SWM, 54, Sagittarius, non-smoker, seeks BM, 25-57. Enjoys movies. Works in the retail industry. ☎752927

MUST LOVE LIFE
Healthy GWM, 41, 6'3", 225lbs, brown/brown, HIV+, seeks someone, 35-45, stable, secure, for friendship, possible long-term relationship. Enjoys long drives, quiet times, beach, dining, movies. ☎667359

ARE YOU THE ONE?
GWM, 45, seeks caring, older GM, 45-60, father figure type, for friendship first. ☎793633

PORTUGUESE MAN
GWM, 29, brown/brown, very cute, clean-shaven, seeks non-judgemental, honest gentleman for dining out, walks, music and more. ☎659041

THE WIZARD OF OZ
Somewhere over the rainbow a GM, 18-25, is waiting on this 18 year-old, non-smoking BM. Are your skies blue? Dreams really do come true! ☎618036

ARE YOU OUT THERE?
SM, 5'8", 180lbs, very hairy, muscular and ruggedly handsome, looking for SM, 6'+, masculine, hairy a+, for friendship and more. ☎604388

FALLING IN LOVE
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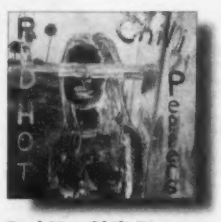

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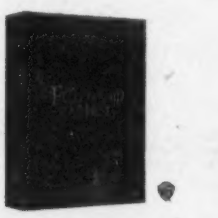

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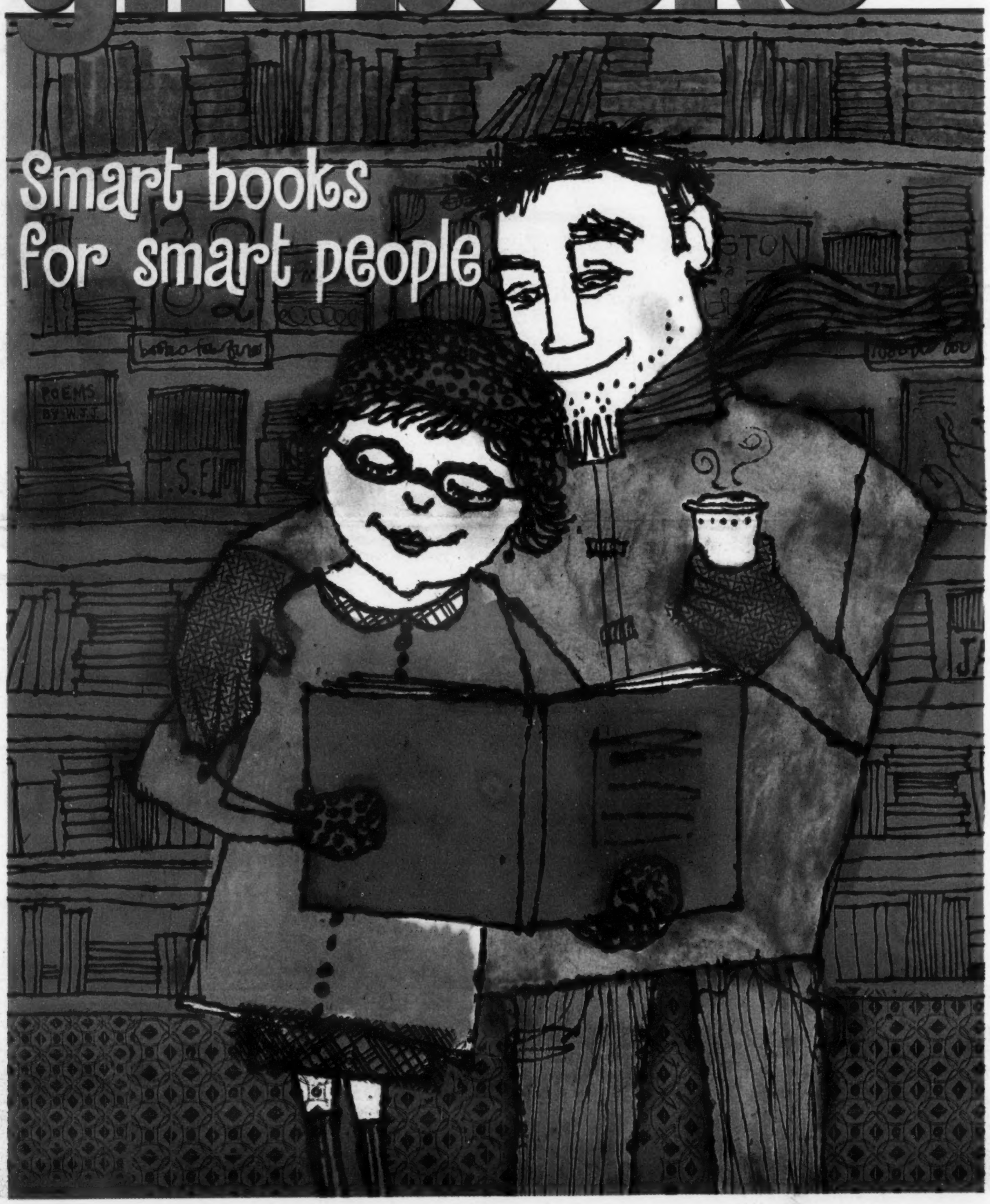

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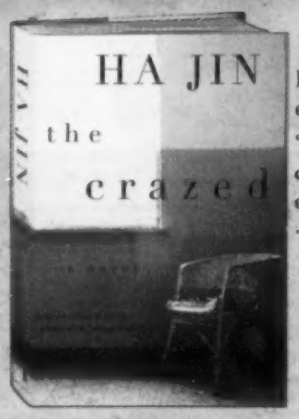

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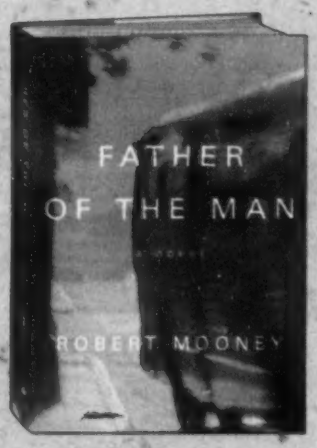

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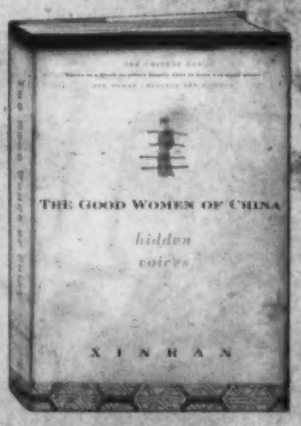

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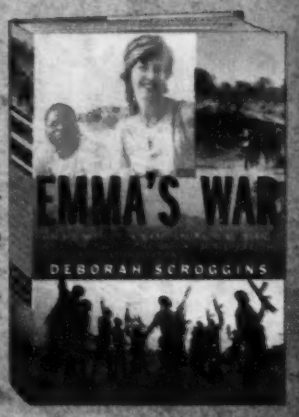

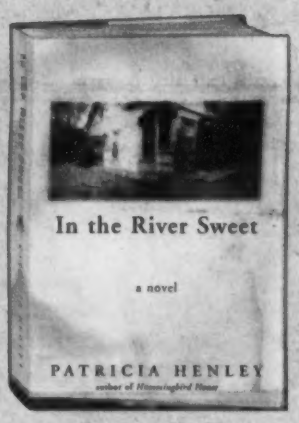

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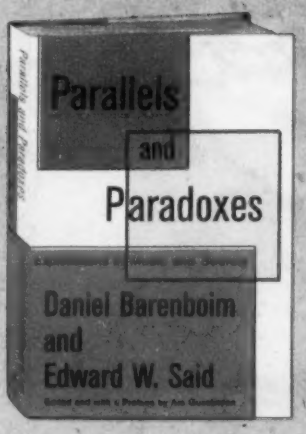

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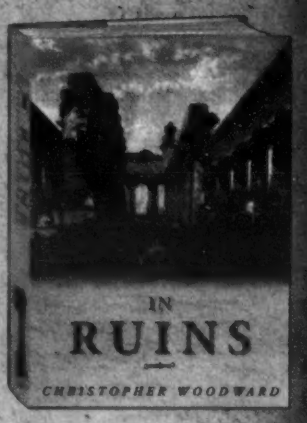

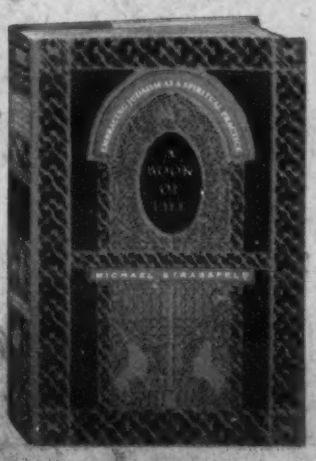

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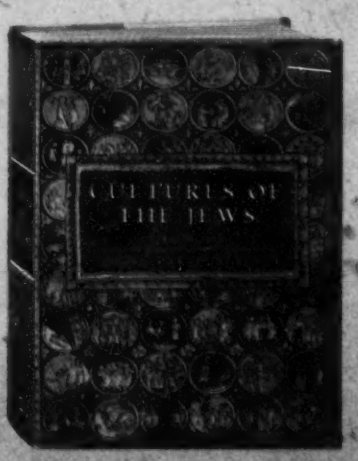

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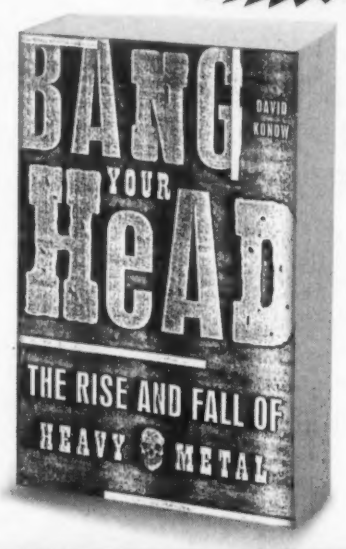

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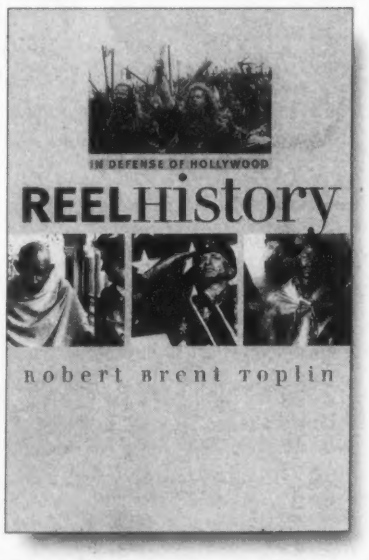

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FROM PULITZER TO BOOKER WINNERS, PLAY IT SAFE WITH A BOOK THAT'S ALREADY BEEN DEEMED VICTORIOUS

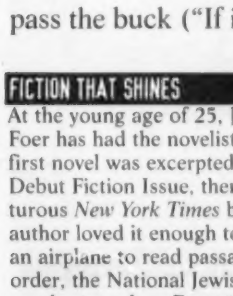
Winner wonderland

BY DAVID VALDES GREENWOOD

TELL THE TRUTH: book lovers are a bitch to shop for. If they're the kind of people who actually look forward to receiving books as gifts, they're also likely to have a firm opinion or two about what qualifies as gift-worthy. This year, take the edge off the decision-making by considering some recent prizewinners. Fortunately, someone else has already given each of the books below a stamp of approval, so if the intended reader likes it, you can gloat ("Only the best for you, sweetie!"), and if he or she doesn't, you can pass the buck ("If it was good enough for the Pulitzer . . .").

FICTION THAT SHINES

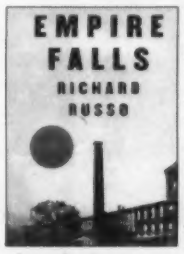
At the young age of 25, Jonathan Safran Foer has had the novelist's dream year: his first novel was excerpted in the *New Yorker* Debut Fiction Issue, then praised in a rapturous *New York Times* book review, whose author loved it enough to call friends from an airplane to read passages. In short order, the National Jewish Book Award was bestowed on ***Everything Is Illuminated*** (Houghton Mifflin, $24), Foer's



touching, multistrand, magical-realist narrative about memory, tradition, and the Holocaust. The narrative voices include a hilarious first-person tale by a Ukrainian boy, whose thesaurus-derived English yields technically accurate but momentarily baffling descriptions, and a fable-like historical epic by an American Jew. Passages of what can only be described as ethno-camp dissolve into heartbreaking moments of painful history, yielding one of the most accomplished works of the last year.

In ***Bel Canto*** (HarperCollins, $13.95), by Ann Patchett (*The Magician's Assistant*), the distinguished guests at a South American state dinner fall under the spell of a world-famous soprano; moments later, indigenous rebels take them all hostage. Winner of both the PEN/Faulkner Award and Britain's Orange Prize for Fiction, *Bel Canto* weaves a spell in which the horrible and the mundane alike are lyricized by the power of music and the humanity it awakens. The novel homes in on a diverse slate of characters: a translator, a Swiss Red Cross negotiator, a Japanese businessman, a female rebel, a young priest, and the soprano. Their shared captivity becomes an idyll that is deeply alluring, even as the reader is warned that this is a book based on — and in the end, reflects — the tragic conventions of opera.

For anyone who grew up in a small town, Richard Russo's ***Empire Falls*** (Vintage, $14.95) will strike familiar chords: the latent class resentment in a town where



most toil in the blue-collar world; the communal restaurant that seems a magnet for the most colorful local characters; and the irrepressible quirks of people who skate by just above the poverty line. With more subplots than you can shake a stick at, the Pulitzer Prize–winning novel still manages to keep your eyes on its somewhat dubious hero, Miles, who owns the grill. Admittedly a man with a "natural propensity for shit-eating," he is in his own way an American Dreamer, and a character not soon forgotten, no matter where you come from.

"My greatest wish — other than salvation — was to have a book. . . . One that I could read again and again." So says the narrator of Yann Martel's fable-like ***Life of Pi*** (Harcourt, $17.50). Martel has attempted to create such a book, a novel where fantastical things happen — or, as hallucinations, only seem to happen — to Pi, an Indian lad who ends up adrift in a lifeboat with a Bengal tiger. If that sounds far-fetched, consider that it is the second novel to feature this plot (Moacyr Scliar's *Max and the Cats* being the other). Martel's version has singular merits of its own, winning it the prestigious Booker Prize and captivating fans on both sides of the Atlantic.

NONFICTION THAT BRIGHTENS THE SEASON

Louis Menand, frequent contributor to the *New Yorker*, has taken a potentially dry subject — 19th-century pragmatists — and created a lively quadro-biography of men who many Americans recognize by name only, if at all. In ***The Metaphysical Club: A Story of Ideas in America*** (Farrar Straus & Giroux, $15), we meet Supreme Court justice Oliver Wendell Holmes, psychologist William James, semiotician Charles Sanders Peirce, and educator John Dewey. Leading intellectuals, they were linked by a belief that the universe expected and rewarded orderly progress, and

their ideas continued to influence American society well into the 20th century. The winner of the Pulitzer Prize for History, this tome casts light on how values now firmly entrenched — such as academic freedom and cultural pluralism — came to prominence.

Klansmen, Nazis, and deadly bombers — these are just a few of the terrors African-Americans faced in the 1960s. In ***Carry Me Home: Birmingham, Alabama, the Climatic Battle of the Civil Rights Revolution*** (Touchstone Books, $17), Diane McWhorter adds another: police commissioner Bull Connor, the man who turned dogs and fire hoses on unarmed citizens. This winner of the Pulitzer Prize for General Nonfiction depicts the horror of official collusion, but also examines the difficulties caused by the fractious nature of civil-rights organizations at the time. McWhorter writes as a native Alabaman and a respected journalist, following the story through the 40 years it took to finally arrest the perpetrators of the city's infamous church bombings — a reminder of how slowly the wheels of progress turn.

It makes sense that both the American Library Association and the Lambda Literary Awards for gay and lesbian work chose to honor ***The Scarlet Professor: Newton Arvin: a Literary Life Shattered by Scandal*** (Anchor Books, $14). Publicly, Arvin was an esteemed mid-20th-century literary critic; privately, he was a closeted homosexual, whose academic career was destroyed when he was outed after police raided his apartment and found pornography. But Arvin was no simple victim; upon his arrest, he revealed the names of other homosexuals, leading to their ruin as well. Barry Werth's account of this life is less the study of a hero than the essence of tragedy in a time of silence and denial.

Some librarians were less happy with this year's winner of the National Book Critics Circle Award for Nonfiction. In ***Double Fold: Libraries and the Assault on Paper*** (Vintage, $14), the ever-contrarian Nicholson Baker makes a damning case that US libraries have willfully destroyed or allowed the decay of a vast number of the original copies of major American newspapers. It's the kind of offense you might never have imagined, and one he makes clear is a true crime. Don't roll your eyes, even when he invokes CIA men and military operatives. Baker not only carefully details his claims; he also put his money where his mouth is, and established a national newspaper repository with his own funds.

MORE THAT GLITTERS

Most poets are happy simply to publish the fruits of their toil. Also receiving a Pulitzer Prize for Poetry borders on winning some unimaginable lottery. If any poet could have imagined such a wild prospect, Carl Dennis might have been the one — not from ego, but because his mind is used to leaps of imagination. This year he did win, for ***Practical Gods*** (Penguin, $17), a volume of poems (his eighth) that meander down avenues of thought both somber and sublime. On subjects from home repair to forests, his free-verse musings, often regretful or longing in tone, speak in a voice that belies the fact that, at least in literary circles, their author is a winner.

It was accomplishment enough when Suzan-Lori Parks's ***Topdog/Underdog*** (TCG, $12.95) made it to Broadway, a rare achievement for female playwrights in general, much less for a woman of color. But when it won the Pulitzer Prize for Drama, huzzahs went up in dramatic circles from coast to coast. Though somewhat more accessible on the page than her past works, such as *Venus*, *Topdog/Underdog* is still a challenging play. In it, brothers named Booth (a developing card shark) and Lincoln (who plays the former president in white face for a theme park) interact uneasily, while the terrible history of race in America runs in a dangerous current beneath every word.

The James Beard Awards — which bestow prizes on restaurants and food writing alike — make a very big splash in a very small pond every year. Industry insiders and foodies breathlessly await the awards, yet these prizes typically fly under the average person's radar. But a Beard Award is an excellent endorsement for amateur chefs to consider when looking to buy a cookbook. This year's big winner, ***The Bread Baker's Apprentice: Mastering the Art of Extraordinary Bread*** (Ten Speed Press, $35), by Peter Reinhart, hooks readers with a story of a sojourn in France that led to a marvelous baguette. Then Reinhart concretely instructs bakers in the science of bread-making necessary to yield great loaves. At last, he offers recipes from deli rye to pan siciliano, with mouthwatering and inspiring photographs.

Nobody likes to be pigeonholed, not even little piggies. Why let some dumb fairy tale determine your image, when you can escape to other stories? That's the premise of David Wiesner's ***The Three Pigs*** (Clarion, $16), which won the Caldecott Medal for distinguished American picture books for children. Flying off the borders of the pages containing the original fable, these pigs insert themselves in other storybooks, adapting to the illustration style of each new setting and interacting with dragons and familiar characters like the cat and the fiddle. Wiesner trusts that children will not only follow these flights of fancy, but squeal with delight as they do. ■

David Valdes Greenwood can be reached at mambobean@aol.com.

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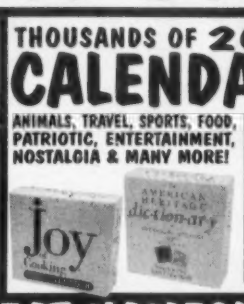

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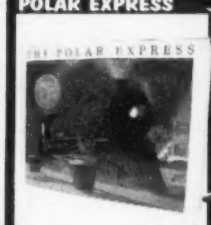

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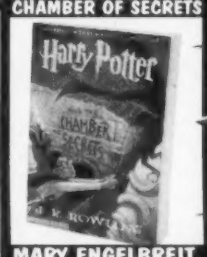

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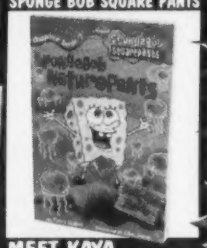

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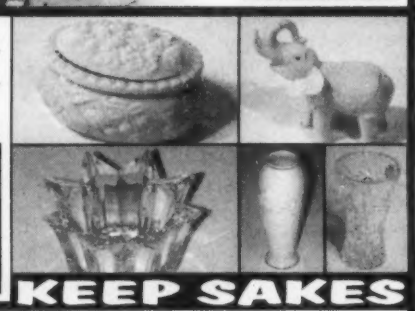

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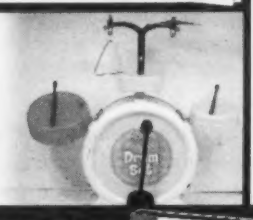

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BY RUTH TOBIAS

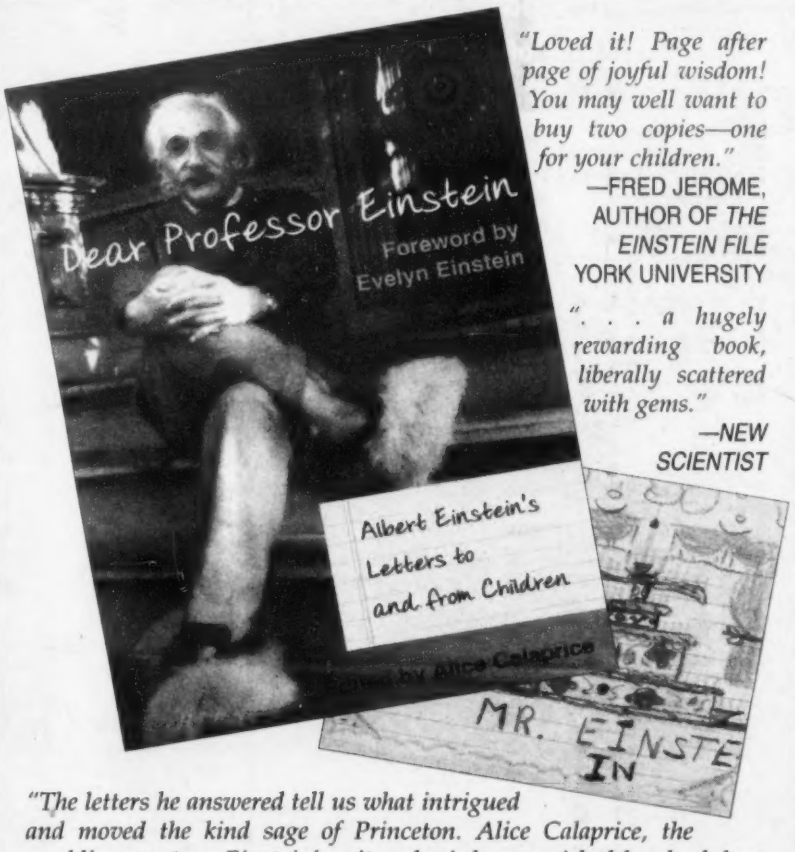
ON THE EVOLUTIONARY scale of cocktail snacks, mere decades ago, Americans were barely Neanderthals. Glance at a Fannie Farmer cookbook from the 1950s, and you'll find recipes for such "appetizing tidbits" (a dubious phrase in itself) as deviled-ham pinwheels and liver-sausage sandwiches. Luckily, we've made a few strides toward culinary sophistication, or at least sentience, since then — certainly enough to carry us with style through the winter and all its festivities, formal or otherwise. And we've got the cookbooks to prove it, from nascent classics to hot new tastemakers. Here, then, are a few even the hostess with the leastest will enjoy.

AMUSE-BOUCHE: LITTLE BITES OF DELIGHT BEFORE THE MEAL BEGINS (RANDOM HOUSE, 2002, 288 PAGES, $35), BY RICK TRAMONTO WITH MARY GOODBODY

They're all the rage with local chefs this year: tiny savory concoctions, rarely more than a single bite or sip's worth, brought to your table gratis as a sort of practice appetizer. The French call them *amuses-bouches* or *amuses-gueules* — literally, "amuse the mouth," but, as Tramonto shows, the best ones can charm the socks off *all* your senses. And though not technically hors d'oeuvres, they can play the part with panache, making the average holiday appetizer look like a ham-fisted amateur. The book contains scores of vivid, full-page glossies for easy visualization of a party-perfect spread: sweet-pea soup in a shot glass garnished with a chunk of lobster, perhaps, alongside a doll's portion of panzanella blessed with currant (even smaller than grape) tomatoes and shards of buttermilk flatbread? Rainbow lentils served with truffle-and-bacon vinaigrette in porcelain miso-soup spoons? Or adorable "linguine" alle vongole — actually individual clams on the half-shell with a forkful of cucumber julienne? The combination of luxury and playfulness in each little dish makes Tramonto's new tome a rare find (or Christmas present, for that matter) for the gourmet who just wants to have fun.

FONDUE (PERIPLUS, 2001; 112 PAGES, $18.95), BY ROBERT CARMACK; *THE BOOK OF FONDUES* (HP BOOKS, 1989; 120 PAGES, $12), BY LORNA RHODES

A shag-carpet-era shindig staple, fondue has inspired more than its share of cookbooks since its renaissance in the '90s. These simply titled works are two of the most likeable, not least for being complementary. While *Fondue* puts the reader at ease via short, simple recipes and succinct tips, *The Book of Fondues* assumes the reader is ready to jump right in with even shorter — because less patiently thorough — instructions. And whereas Carmack emphasizes global traditions — from Korean hot pots to Welsh rarebit, crab-and-shrimp beer boils to Greek lamb kebabs —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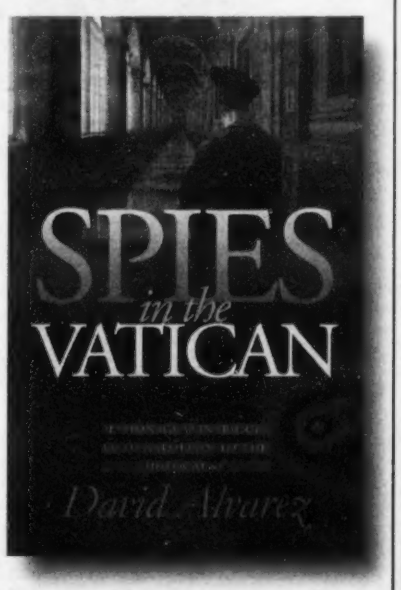

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Rhodes likes to go on fanciful tangents, as with the Hanukkah-worthy fried gefilte-fish balls with sour-cream-and-beet dip, or the marshmallow cream for dunking chocolate crispies. Alternating between the two of them, you'll be able to both lay a foundation and develop a flair for fondue cookery to sustain you through flare-up after flare-up of this endearing fad.

JENNA TALBOTT

ALAN WONG'S NEW WAVE LUAU: RECIPES FROM HONOLULU'S AWARD-WINNING CHEF (TEN SPEED PRESS, 1999; 198 PAGES, $40), BY ALAN WONG WITH JOHN HARRISSON; ***THE GREAT TIKI DRINK BOOK*** (TEN SPEED PRESS, 2002; 104 PAGES, $14.95), BY JENNIFER TRAINER THOMPSON WITH NANCY THOMAS

Speaking of fads — sure, the whole Polynesian-lounge scene is kitschy, and the Hawaiian luau is a lulu. But show me a guest with a Pink Zombie or a Walk-the-Plank in one hand and a fried poky-pine or oyster shooter in the other without a silly smile on his or her face, and I'll show you rigor mortis. That said, Wong's *New Wave Luau* is actually a serious, forward-thinking cookbook, full of intricacies both technical and flavorful. A get-together centered around dishes like lobster-mousse maki, braised veal shanks with poi sauce, and lilikoi brûlée calls for crystal, not paper plates. Meanwhile, Thompson's collection of tiki libations may be truly loopy, the stuff of paper umbrellas and swizzle sticks, but it's also alive with vibrant ideas — take the Hibiscus, a mixture of rum with Lillet and guava purée, or the frothy, pale-green, Midori-laced Seafoam. Even the bonus appetizer chapter is no afterthought, rife with imaginative nibbles like coffee-and-pepper-glazed drumsticks, or sesame-macadamia soba noodles — sunny stuff by which to defy snow.

MARTHA STEWART'S HORS D'OEUVRES HANDBOOK (CLARKSON N. POTTER, 1999; 496 PAGES, $35), BY MARTHA STEWART

In Martha Stewart's mouth, even humble pie is remade into some delectable rustic tartlet. Scandals aside, let's face it: the woman works magic, and her three-year-old *Hors d'Oeuvres Handbook* is fast on its way to achieving biblical status for the aspiring hostess. Smartly organized by method of assembly — layered, stuffed, topped, skewered, dipped, and mixed — the recipes are as fresh and exquisite as ever: picture inch-high veggie terrines, mini-lobster quesadillas, fried lotus chips with adzuki-bean-daikon salsa, and green-tea crêpes filled with flank steak. Actually, you don't have to picture them: there are hundreds of photographs, each more colorful and spectacular than the last. Even if, daunted by Martha's derring-do, you never attempt a single recipe, the pictures are an invaluable source of culinary inspiration; the shot of the literal bread box — that is, a whole loaf hollowed out to contain tea sandwiches — alone is worth the price of the book.

TAPAS: THE LITTLE DISHES OF SPAIN (ALFRED A. KNOPF, 1985; 220 PAGES, $19.95), BY PENELOPE CASAS

By contrast, what Penelope Casas's definitive tapas cookbook lacks in illustration it makes up for in the bounty of festive, suave, easygoing — in other words, typically Spanish — recipes that you'll turn to again and again when planning get-togethers for people you actually like, as opposed to those you just want to impress. Casas, an American, is a past recipient of the Spanish National Prize for Gastronomy, and her exceptional knowledge and seasoned professionalism have seen *Tapas* through numerous reprints. Affable headnotes provide a context —sometimes historical, sometimes anecdotal — for each tapa; parenthetical asides offer the kind of personal advice that transforms a recipe from abstract formula into human interchange. What's more, the ratio of effort to payoff is on your side — often these recipes are much simpler than the final product would suggest by either appearance or flavor. If you can work a blender, you're qualified to make the gorgeous salmon-avocado pâté; if you can stack a sandwich, chorizo banderillas will be a breeze. Whether the tapas are as familiar as comfort food, like the ubiquitous patatas alioli (essentially potato salad), or as exotic as they come, like batter-fried brains, they all smack wholly of Spain: peppers and sausage, eggs and olives, garlic and almonds, paprika and saffron conjure a landscape as bright as any Gaudí ever imagined.

DIM SUM: THE ART OF CHINESE TEA LUNCH (CLARKSON N. POTTER, 2002; 144 PAGES, $25), BY ELLEN LEONG BLONDER

"*Dim sum* translates loosely as 'touch the heart,' " Ellen Blonder tells us, and indeed this new collection of dumpling recipes is a charmer. It's a civilized little book, delicately illustrated in watercolor, and Blonder guides us through it like a proper hostess, introducing us to the rituals, etiquette, equipment, and techniques surrounding tea and dim sum before introducing us to dim sum itself via the recipes. Of course, most of us have already met a few of them — siu mai, potstickers, spring rolls — but newcomers beckon as well: elegant rice-filled lotus leaves, for instance, or meat-stuffed bao (those addictive steamed buns); dainty deep-fried crab claws will spoil you for the buffoonery of Buffalo wings once and for all.

PARTY NUTS! 50 RECIPES FOR SPICY, SWEET, SAVORY, AND SIMPLY SENSATIONAL NUTS THAT WILL BE THE HIT OF ANY GATHERING (HARVARD COMMON PRESS, 2002; 96 PAGES, $9.95), BY SALLY SAMPSON

Even smaller and cuter than Blonder's dumplings, however, are the goodies in local author and confectioner Sally Sampson's even smaller, cuter book devoted entirely to nuts. While the roster of culinary heavy-hitters (Chris Schlesinger, Stan Frankenthaler, Paige Retus) who contributed or inspired some of the recipes will be of passing interest to Boston foodies, the real fascination here is the recipes themselves in their mouthwatering variety and originality. Curried-orange pecans, anise pistachios, and three-pepper almonds may sound curious, vanilla walnuts and smoky peanuts quirky, but Sampson always manages to make smart, attractive serving and beverage-pairing suggestions. Then again, at this time of year, these nutty nibbles are ideal for more than just ice-cream toppings or pasta mix-ins: they'd also be stellar stocking stuffers. ■

Ruth Tobias can be reached at ruthiet@bu.edu.

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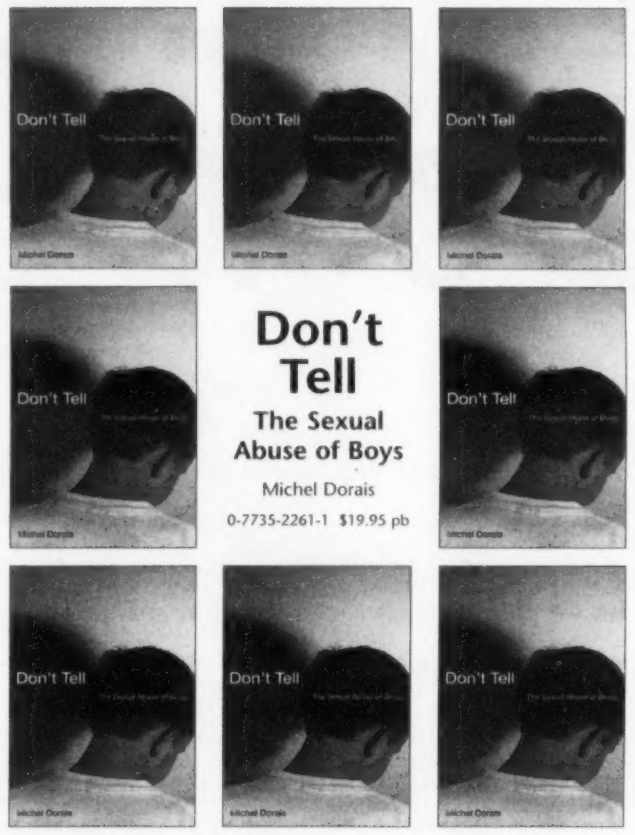

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BY CLIF GARBODEN

EACH FALL, in anticipation of the impending gift-buying frenzy, big, heavy books stack up on our desks — bound photo collections running the gamut from fine artistry to high gimmickry. Six 2002 releases caught our attention and, as art or artifice, are worthy of yours.

STIEGLITZ AND THE PHOTO-SECESSION, 1902 (VIKING, 144 PAGES, $29.95), BY WILLIAM INNES HOMER (TEXT) AND CATHERINE JOHNSON (EDITOR)

At the turn of the century, the raging issue in photography was whether the medium could be considered art. Traditionalists contended that photography was a documentary tool; progressives argued that art, however produced, was art. This latter faction organized under the banner of Pictorialism, a school of mostly amateurs whose photos ranged from heavily manipulated imitations/extensions of painterly style to unaltered, "straight" photographs whose look was photographic, but whose purpose was to make an artistic statement. Factions arose within the movement, and New York–based Pictorialist champion Alfred Stieglitz, whose bully pulpit was the Camera Club of New York, splintered off and formed a group known as the Photo-Secession. His motives were more political than aesthetic; Stieglitz organized the Secessionists largely to deflect a challenge to his pre-eminence from Boston Pictorialist F. Holland Day. On March 5, 1902, the National Arts Club of New York hosted a group exhibition titled "American Pictorial Photography, arranged by 'The Photo-Secession.' " Secessionist membership meant little more than an alliance with Stieglitz, and he allied himself only with photographers whose work *he* liked, but the show, which included 162 prints by 32 photographers, was nonetheless diverse, representative, and a milestone of American photo history.

To celebrate the centennial of that show, National Arts Club Photography Committee chair Catherine Johnson searched out as many surviving images from the exhibit as she could identify, and published them, beautifully reproduced, along with a reproduction of the show's 1902 catalogue and a strong essay on Stieglitz and the Pictorialists by art historian William Innes Homer. Given that within decades of the landmark show, American photographers would be deeply schismed, with the avant-garde faction disdaining painterly Pictorialism in favor of pure photography, the mix of seminal styles represented here (often by the same photographer) is like a preview of a historic transition. From staged Victorian schlock (Gertrude Käsebier's "Family Group," 1902, and Frank Eugene's "Song of the Lily," 1897) to intentionally murky atmospheric landscapes (Edward Steichen's 1898 "Woods Interior") to startlingly modern-looking industrial scenes (Prescott Adamson's "'Midst Steam and Smoke," 1898) the collection is a fascinating and significant stream of art, curiosities, and history.

PLANET EARTH (KNOPF, 232 PAGES, $40)

This is a book of photography in appearance only, and getting the most out of it can be a confusing challenge. Nevertheless, this collection of satellite images compiled by the German Space Center is a gorgeous addition to any coffee table. Photography, as the name implies, involves images rendered from visible light. The digital data relayed to earth from satellites in space are readings of reflections across a much wider swath of the electromagnetic spectrum — from short wavelengths that can measure gases in the atmosphere to infrared that can detect temperature differentials, all the way to long radio waves used to map topography. The images in *Planet Earth* are the result of earthling engineers processing that remote-sensed data into something useful to look at. Colors, usually false, are assigned to specific readings or values — so, in a simplified example, anything above 98 degrees shows up red; anything cooler is indicated by blue. Yet shapes — land contours, the outlines of bodies of water, streets, buildings, etc. — survive the process, giving us familiar-looking but unrecognizable aerial views in vibrant and unexpected hues.

Art, in this context, is accidental, but *Planet Earth*'s satellite images were selected for their involving patterns and beauty, so the illusion of interpretive abstraction is inescapable. Unfortunately, the plates are neither numbered nor captioned. There is a thumbnail-illustrated caption index at the end of the book, but, lacking a numbered index, finding out what a given image depicts requires a lot of page flipping. This is a serious flaw. A grid pattern of circles inside squares is a lot more intriguing once you know that you're seeing Kansas farmland and that the circles are irrigated fields. It's as if Knopf decided the images were amazing enough to stand on their own as visuals and never expected readers to want to know more. Even the back-of-the-book captions give little or no scientific information, which wouldn't have hurt anything. But if you have the patience to deconstruct *Planet Earth*, or if you just like to say, "Oh, wow" over and over as you turn the pages, this is a handsome volume at a good price.

AMERICA YESTERDAY & TODAY (CARLTON BOOKS, 256 PAGES, $40), COMPILED BY BLYTHE HAMER

The concept — juxtaposing vintage photos of American culture with counterpart modern images — is irresistible. And if it were done in the spirit of, say, an Andrei Codrescu travelogue, it would be a wonderful thing. Unfortunately, *America Yesterday & Today* falls short of wonderful and represents more missed opportunities than not. There is a thin edge of hipness present: a 1951 Macy's Thanksgiving Day Parade Mickey Mouse balloon opposite a recent inflatable Bart Simpson, and Richard Nixon shaking hands with Elvis in 1970 next to George W. Bush rockin' with Ricky Martin at the Bush inaugural. But the flat attitude of a lot of the rest of the collection makes you wonder if the editor even got the Elvis/Ricky joke. The old photos, for the most part, are inherently interesting, even though they're mostly lackluster news or advertising shots, just because they're old. But the contrasting newer (usually color) pictures haven't been through any test of time. They're pulled primarily from the archives of stock-photo houses, commercial generic photo sellers whose photos, selected for their universality and salability, err on the side of non-critical mediocrity. This makes for a lot of disappointing then-and-nows, with the "now" image coming off as pedestrian and common. It's tough to make clever juxtapositions without irony, and that's just not available in a lot of the stagy stock color shots.

America Yesterday & Today promotes itself as a celebration of America born of the post-9/11 patriotic wave. At least two images in the book relate to Ground Zero, but, for the most part, this is softer stuff, and given that it came out less than a year after September 2001, perhaps it was a project that should have been given more research time. But don't write it off your gift-shopping list. There are lots of people — okay, Greatest Generation people — who will find it charming and won't be bothered by the banality of many of the modern-day comparison shots.

THE ILLUMINATED WALDEN: IN THE FOOTSTEPS OF THOREAU (FRIEDMAN/FAIRFAX, 144 PAGES, $19.95), PHOTOS BY JOHN WAWRZONEK, EDITED BY RONALD A. BOSCO, FOREWORD BY DON HENLEY, TEXT BY H.D. THOREAU

Sometimes books of nature photos are just pretty, and Southborough-based photographer John Wawrzonek has no trouble producing pretty pictures. But his latest book, devoted to scenes at Walden Pond and around Walden Woods, shot between 1991 and 2002, is far more than a bound collection of calendar photos. Wawrzonek, who's senior partner at LightSong, a company that specializes in a state-of-the-art method of reproducing large-format color prints for display, brings a level of artistic involvement to his work that puts it miles ahead of the commercial "scenics" for which your grandmother might mistake them. The sensitivity to light and weather showcased in his Walden photographs imparts a tangible quality that rivals any achieved by America's 19th-century landscape artists. In addition, the photos function as an essay — a document of Walden that echoes the subtleties of the excerpts from Thoreau's book that accompany the prints. By using Walden as his touchstone for philosophical discourse, Thoreau, perhaps the purest American thinker, turned a small kettle-hole pond in Concord into a shrine, visited annually by 750,000 people — many seeking a mystical connection between Henry David's 1854 treatise and their own lives, most of whom leave reinforced and inspired. Wawrzonek, in an introduction to *The Illuminated Walden*, describes making his own connection — between Thoreau's writing and the site's common, fragile naturalism that's rendered monumental by those words. Clearly, this photo

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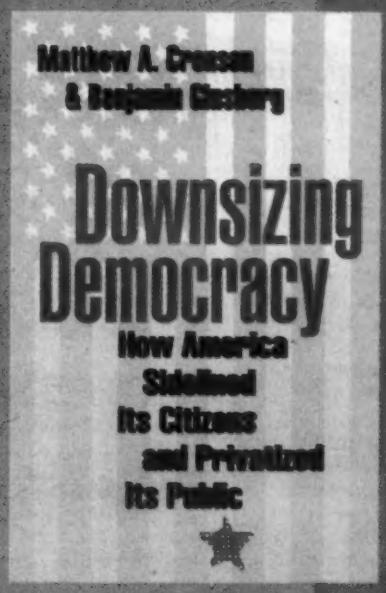
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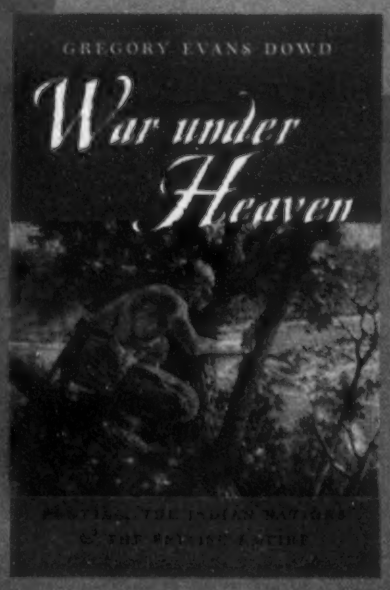

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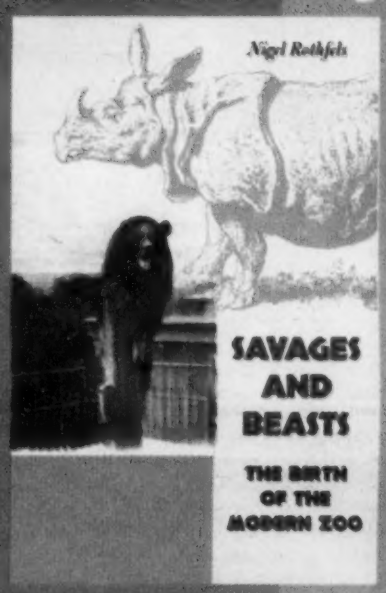

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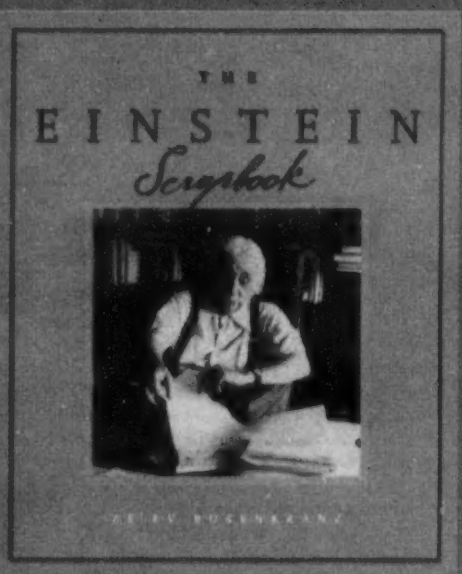

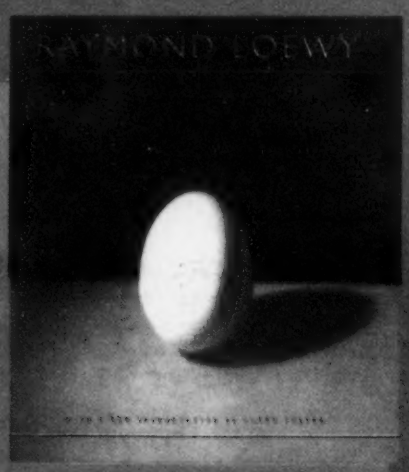

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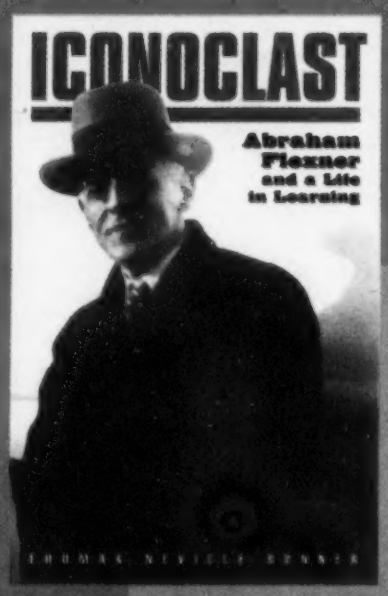

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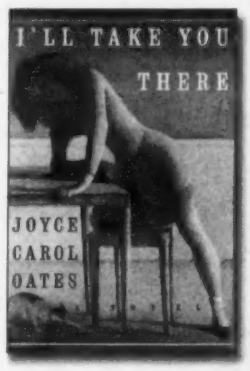

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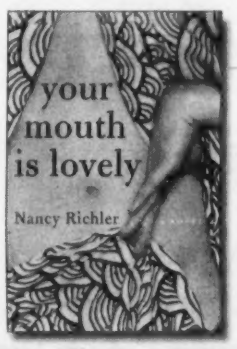

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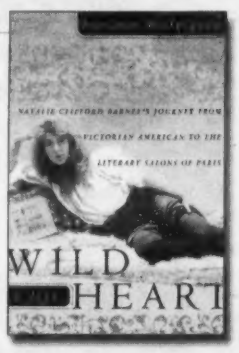

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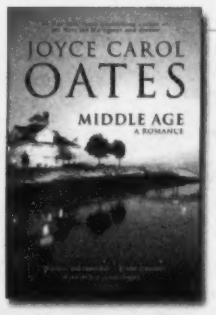

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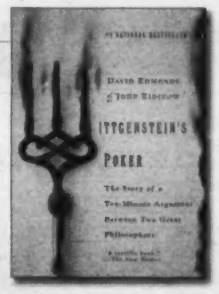

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—*Boston Globe*

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CONTINUED FROM PAGE 8

book is the product of honest and deep inspiration. Wawrzonek's well-mastered craft has been applied to a high purpose; the result is nothing short of a prayer book for secular humanists. And, yes, it's very pretty.

BOSTON REDISCOVERED (COMMONWEALTH EDITIONS, 144 PAGES, $24.95). PHOTOS BY ULRIKE WELSCH

Ulrike Welsch's is a familiar photo credit to long-time Bostonians. After immigrating here from Germany in 1964, she became the city's first woman staff newspaper photographer (for the *Herald Traveler*) and evolved into a household name

during her '70s stint with the *Boston Globe*, which, in those days, ran a "feature photo" of some cute, pretty, or attractive urban scene on its daily front page. These Welsch provided with impressive prolificacy, and if her themes were often soft and corny, her artistry offset that criticism. She was giving the *Globe* what it wanted — nonjudgmental, attention-getting cover shots — but she was clearly very good, and local news photographers, both on and off the *Globe*'s then-excellent photo staff, envied her.

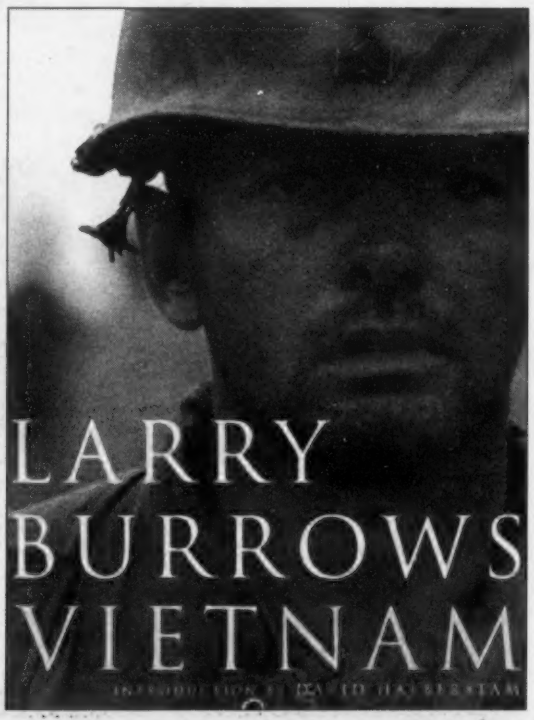
Since 1981, Welsch has turned to stock photography, and it's within that context that she shot most of the pictures in *Boston Rediscovered*. Alas, it shows. The journalist's eye for quirks and character and contrasts is missing from these well-executed scenes of the "New Boston," making the book the perfect tourist's souvenir but leaving not much of interest for locals looking for evidence of a little Yankee soul. Perhaps the problem lies in most of the pictures being shot in large-format color, a presentation that tends to artificialize any photo that includes people. Indeed, the handful of black-and-white shots (some of them obviously older) included in *Boston Rediscovered* stand out as dramatically more interesting. There are exceptions. Welsch's low-angle shot of City Hall looming over a display of 9/11 commemoratives is striking and purposeful, and her almost black-and-white view of the Edward Everett Hale statue in a snowy Public Garden is the kind of grab-shot art for which we remember her *Globe* feature-photo work. But in too many cases, even when what Welsch chooses to photograph is interesting, her picture is not. There's an end-in-itself polished sterility to most of these color images that make them unworthy of such an accomplished photojournalist. Photo-art, it's not; excellent gift-book for out-of-towners, it is.

LARRY BURROWS: VIETNAM (KNOPF, 244 PAGES, $50). PHOTOS BY LARRY BURROWS, INTRODUCTION BY DAVID HALBERSTAM

English-born photojournalist Larry Burrows was the Vietnam War's unofficial photographer of record. He went to Indochina in 1962, when US involvement was purely advisory, and died, at age 44, in a helicopter crash over the Ho Chi Minh Trail in 1971. In those nine years, Burrows produced a series of powerful and memorable photo essays of the war for *Life* magazine. A few of his images have become iconic, but the strength of his work is best appreciated in full context. *Larry Burrows: Vietnam* showcases previously published and unpublished color and black-and-white photos in 11 chronologically arranged groups that depict the conflict from the uncertain political landscape that prompted Vietnam's Civil War to the countrywide resignation and despair that heralded its end. Burrows's most moving essay, 1969's "A Degree of Disillusion," encapsulates the consequences of years of war and terror on the Vietnamese. But it's his best piece of coherent journalism, 1965's "Yankee Papa 13," a day in combat with a Marine helicopter crew that ends up being a horrific childhood's-end vignette about a 21-year-old gunner named James Farley, that holds center stage in this collection.

The book's introduction, by David Halberstam, who was close to Burrows in Vietnam, is a personal and moving tribute. The concise text that introduces each essay, however, is invaluable in terms of putting both Burrows's photographs and the Vietnam War as a whole in historical context. And Burrows's photos — largely candid, beautifully composed, striking for their emotional content — are classics of their genre. Other war photographers — David Douglas Duncan leaps to mind — have dealt more directly with horror and violence; Burrows was shooting for mass-market publication and, consequently, often avoided heavy-handed gore. But there's power in understatement, and what Burrows shows us looks deep inside the struggle and suffering — the long-haul nightmare that flanks the rude awakenings. ■

Clif Garboden can be reached at cgarboden@phx.com.



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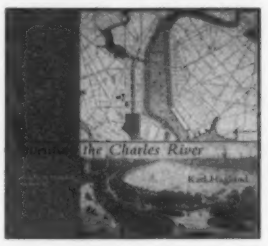

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foreword by Renata von Tscharner

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CD OR BOOK? Book or CD? You're at Borders and you don't know what to buy for gifts. We understand; it's a tough call. The gift of music or the gift of words? The perfect book conveys so much. But you can't go wrong with a great disc. Wait, there's a solution — a combination of the two! We're not talking books on tape, but books on music. A slew of memoirs, anthologies, and histories line the shelves. Here's a list of the new and note-able (sorry — we couldn't resist). So turn up the volume and start turning pages.

JENNA TALBOTT

Everything there is to say about Kurt Cobain has already been said. His effect on music, his failure under the pressure of fame, his contradictory, troubled, despondent, addicted, iconic, godlike life, and his rise and fall have been reported from every possible point of view. There's nothing new to say. Except by Cobain himself — which he does in ***Journals*** (Riverhead Books, 304 pages, $29.95). Courtney Love auctioned her late husband's journals off to the highest publishing-house bidder. The result is private: the pages are reproductions of the actual diaries, all in Cobain's hand, including sketches, drafts of letters, lyrics, and guitar notations. Slide off the black dust jacket, and even the cover is a reproduction of one of Cobain's notebooks.

Journals has everything you'd expect: Cobain writes of rock and Nirvana's place in it, the music industry and his scorn for it. He writes of rock-star moments: "After the show, I ran outside and vomited. Then I came back to find Iggy Pop there. So I gave him a sloppy puke breath kiss and hug." His writing is at times lovely, lyrical: "I spread you wide open with the wing span of a peacock yet all too often with the attention span of a bullet to the head." Some entries are gloomily foreboding: "I returned home to find Courtney had gotten hooked again so we checked into a detox center for two weeks. She recovered. I instantly regained that familiar burning nausea and decided to kill myself or stop the pain. I bought a gun but chose drugs instead." *Journals* won't leave anyone bubbling with holiday cheer, but it does provide a firsthand glimpse into one rock god's torments.

Like Cobain's, Jeff Buckley's brilliant career was tragically abbreviated. And like Cobain's *Journals*, photographer Merri Cyr's ***A Wished-for Song*** (Hal Leonard Publishing Corporation, 160 pages, $30) exposes us to what we haven't seen before: a

collection of photographs spanning Buckley's career before his 1997 drowning death. Recollections from friends and collaborators accompany hundreds of Cyr's portraits. Jimmy Page quotes Buckley as saying, "Music should be like making love — sometimes you want it soft and tender, other times you want it hard and aggres-

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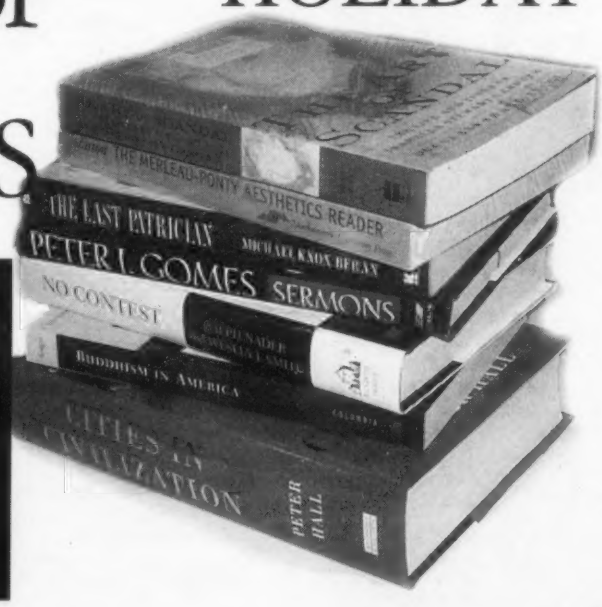

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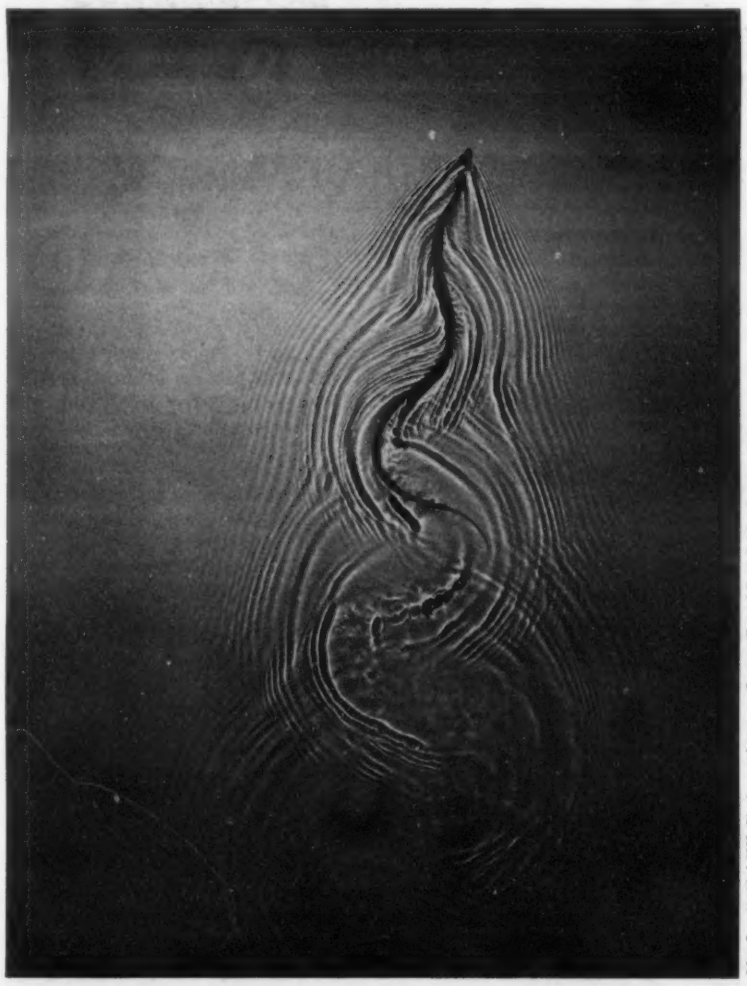

Adam Fuss, *Untitled*, 1988. Cibachrome photogram. Courtesy Cheim & Read. © Adam Fuss.

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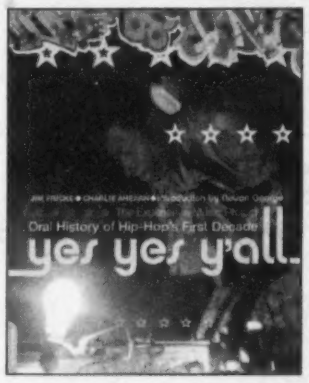
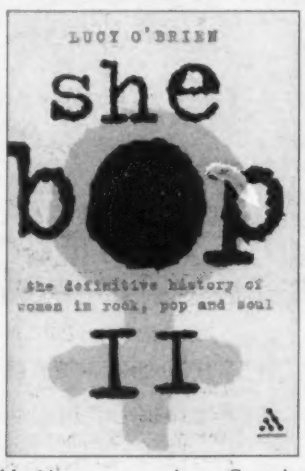
sive." If that describes Buckley's music, the way it soars over octaves in whispers and wails, it also describes Cyr's portraits. In one warm photograph, Buckley leans against a potted tree strung with Christmas lights, a cappuccino in his left hand, a spoon dangling from his nose, and the saddest eyes you've ever seen. Cyr captures Buckley slumped on couches, sitting quietly in coffee shops, giving impish, mysterious, mischievous grins. She captures him howling into mikes with that familiar rock-star expression of agony and ecstasy. Like Buckley's music, the photographs are celebratory and sublime, angelic and devilish, capturing the complexity of Buckley's spirit, often with that knowing, winning grin.



Buckley was 30 when he drowned in the Mississippi River. Cobain was 27 when he put a shotgun in his mouth. And by the time George Harrison was 28, the Beatles had come together, knocked music on its ass, picked it up again, changed it forever, and disbanded. Harrison lived to the (comparatively) ripe age of 58, and published his memoirs in 1980 when he was 30. ***I, Me, Mine*** (Chronicle Books, 400 pages, $24.95) was recently rereleased with a new introduction by his wife, Olivia. The memoir documents Harrison's experiences pre-, during, and post-Beatledom. Only a fraction of the volume consists of Harrison's memories and commentary; the rest is made up of photographs, reproductions of handwritten lyrics, and transcribed conversations with Beatles press officer Derek Taylor. Brief explanations accompany the lyrics, giving background or sourcing inspiration. In one photograph, Harrison sits alone with a sitar. The corresponding caption reads, "The author enjoying a cheese sandwich with some friends." But it's no photo-caption mix-up, and you won't find another photograph of the author, or anyone else, enjoying cheese sandwiches. It's just Harrison's humor, whimsy, and wit. *I, Me, Mine* brims with it.

Bob Dylan is not dead. Some people wish he were. For others, Dylan's music is reason enough to get out of bed in the morning. Dylan's life and work have resulted in stacks of books (over 150 have been written), countless articles, and numerous Web sites (a Google search results in about 700,000 hits). His songs have been sung by struggling coffee-shop troubadours everywhere, and they've been sung to sold-out stadiums by the Rolling Stones. His story's been told and retold. And now the folk-rock-singer-songwriter-poet-rocker-storyteller-revolutionary tells it himself. His just-released ***Chronicles*** (Simon & Schuster, 208 pages, $23) is the first of what is said to be a three-volume set of memoirs. You don't have to be a Dylanologist, or even a Dylan fan, to comprehend the significance of this release. A seemingly indefatigable 61-year-old, Dylan has survived the three rock luminaries listed above, allowing him to ink an autobiography in the autumn of his life. More than Cobain, Harrison, and Buckley, perhaps, Dylan's going to make us lonesome when he goes.



Let's shift gift-giving gears a bit — or, consistent with this mood, let's change keys. When it comes to hip-hop, it wasn't an individual but a movement that changed the music. And art and dance and fashion. Jim Fricke and Charlie Ahearn's ***Yes Yes Y'all: The Experience Music Project Oral History of Hip-Hop's First Decade*** (Da Capo Press, 224 pages, $25) tracks the beginnings of hip-hop in 1970s New York. Fricke and Ahearn knit together a vital, crackling narrative, compiling the attitudes and insights of almost 100 of hip-hop's instigators and originators, old school and new. For DJ Kool Herc, Afrika Bambaataa, Grandmaster Flash, and Run-DMC, among many other voices that make up the oral history, keepin' it real hadn't yet become a cliché. Equally enticing as the voices of the stars is the examination of how hip-hop's energy spread to other trends, like graffiti and break dancing. The book is lushly illustrated, mirroring the multicultural, multiracial, multihued history of hip-hop.

From the same publisher is the annual ***Da Capo Best Music Writing 2002: The Year's Finest Writing on Rock, Pop, Jazz, Country & More*** (Da Capo Press, 384 pages, $15). Jonathan Lethem (*Motherless Brooklyn*) guest edits this year's anthology and succeeds in creating what he conceives as "a kind of hologram of popular music culture." Lethem selects some familiar names in music writing: *Salon*'s Greil Marcus writes of being assuaged by Kelly Hogan. Nik Cohn writes about rap in New Orleans. But Lethem also takes risks. He includes two articles from the *Onion*: MARILYN MANSON NOW GOING DOOR-TO-DOOR TRYING TO SHOCK PEOPLE and GOD FINALLY GIVES SHOUT-OUT BACK TO ALL HIS NIGGAZ, read the headlines. "Y'all was there for me," the *Onion* quotes God, "and it's about time I'm-a give some love back to God's true crew." Steve Erikson compiles a list of Los Angeles's top 100 songs, not necessarily about LA, but "*of* LA," from Charlie Parker's "A Night in Tunisia" to "Stan" by Eminem. And then there's the excerpt of improvised, extemporized chatter from an Ilovemusic online forum regarding attraction to and repulsion by the Strokes. It's Lethem's reliance on music-writing pillars as well as his out-on-a-limb mentality that make compilation bristle with verbal verve and music mischief.

And speaking of mischief, "Anybody who has shoved a bulging sock down their pants before picking up their guitar should probably read this book," says Tori Amos of Lucy O'Brien's ***She Bop II: The Definitive History of Women in Rock, Pop, and Soul*** (Continuum, 512 pages, $24.95). In the mid '90s, when women began to thunder in the music industry, bookstores were inundated with hastily compiled books about the trend, claiming to be the first, the only, the best — only to land in discount bins months later. O'Brien's *She Bop*, originally published in 1995, immediately earned wide acclaim. The fully revised and updated *She Bop II* includes an additional chapter and extra interviews. Covering standouts like Billie Holiday, Joni Mitchell, Madonna, Patti Smith, Alanis, and Destiny's Child, along with lesser-knowns like the Raincoats, this tome is more than an encyclopedia; it's well-written, thoroughly researched, and uncompromising in its presentation of women as creators and innovators. ■

Nina MacLaughlin can be reached at nmaclaughlin@phx.com.

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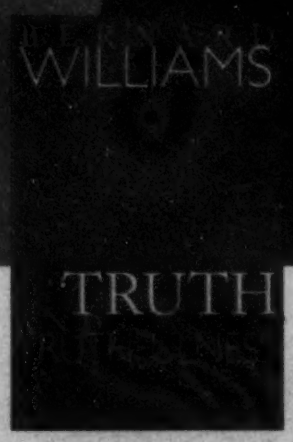

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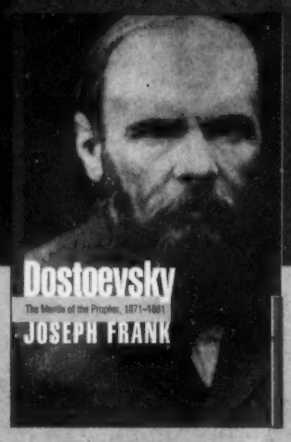

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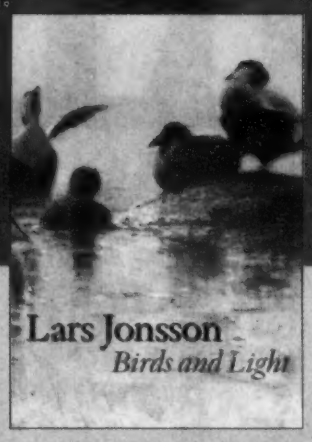

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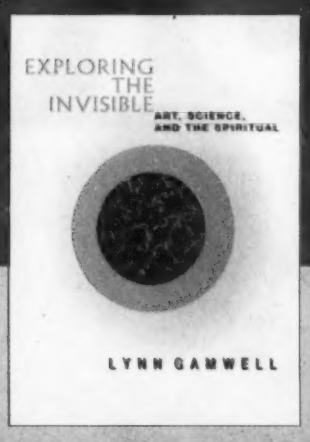

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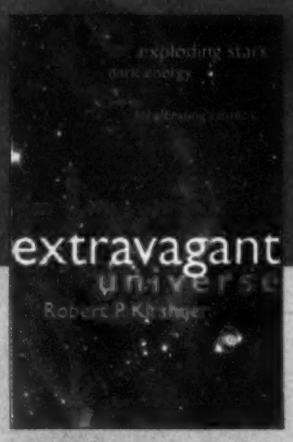

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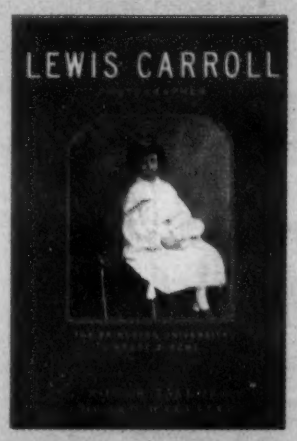

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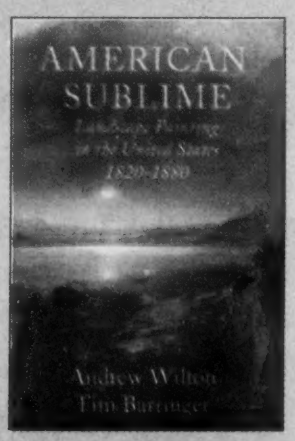

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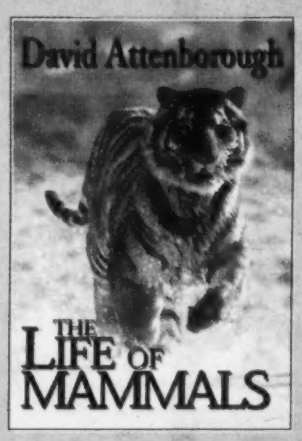

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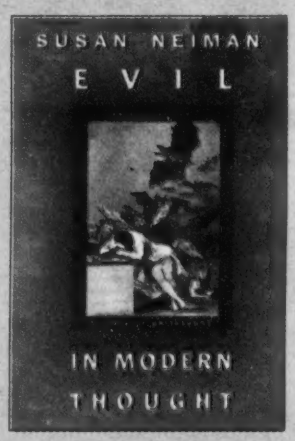

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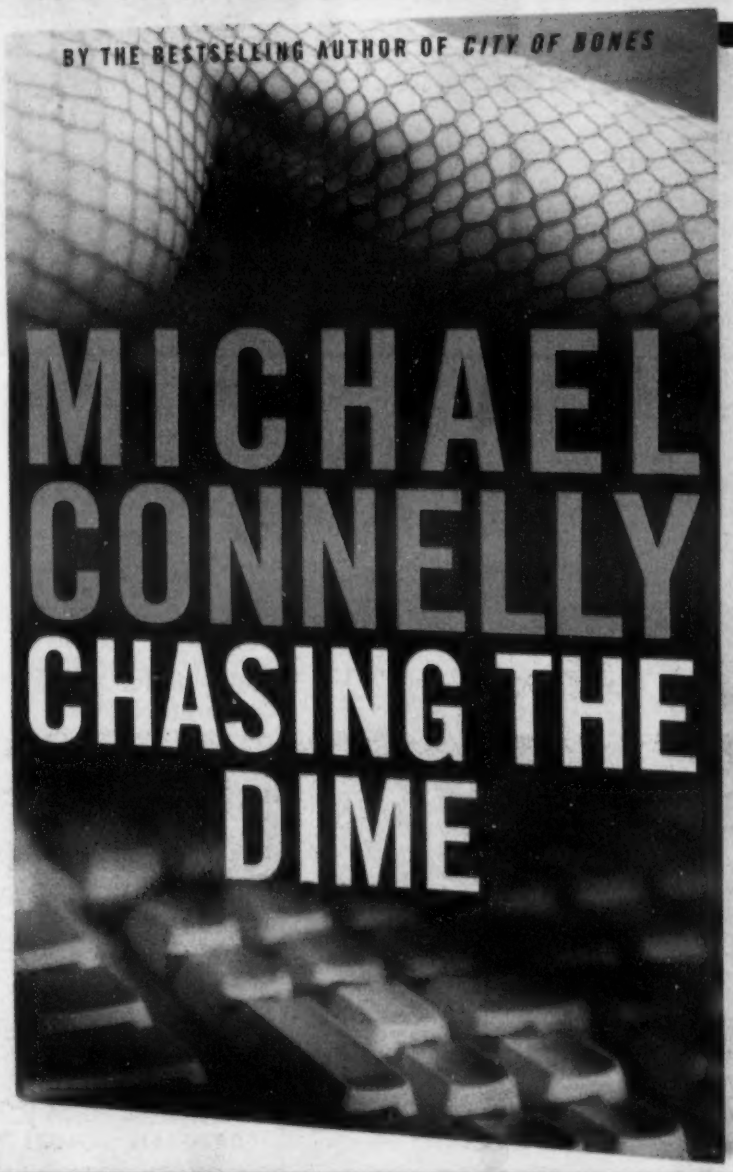

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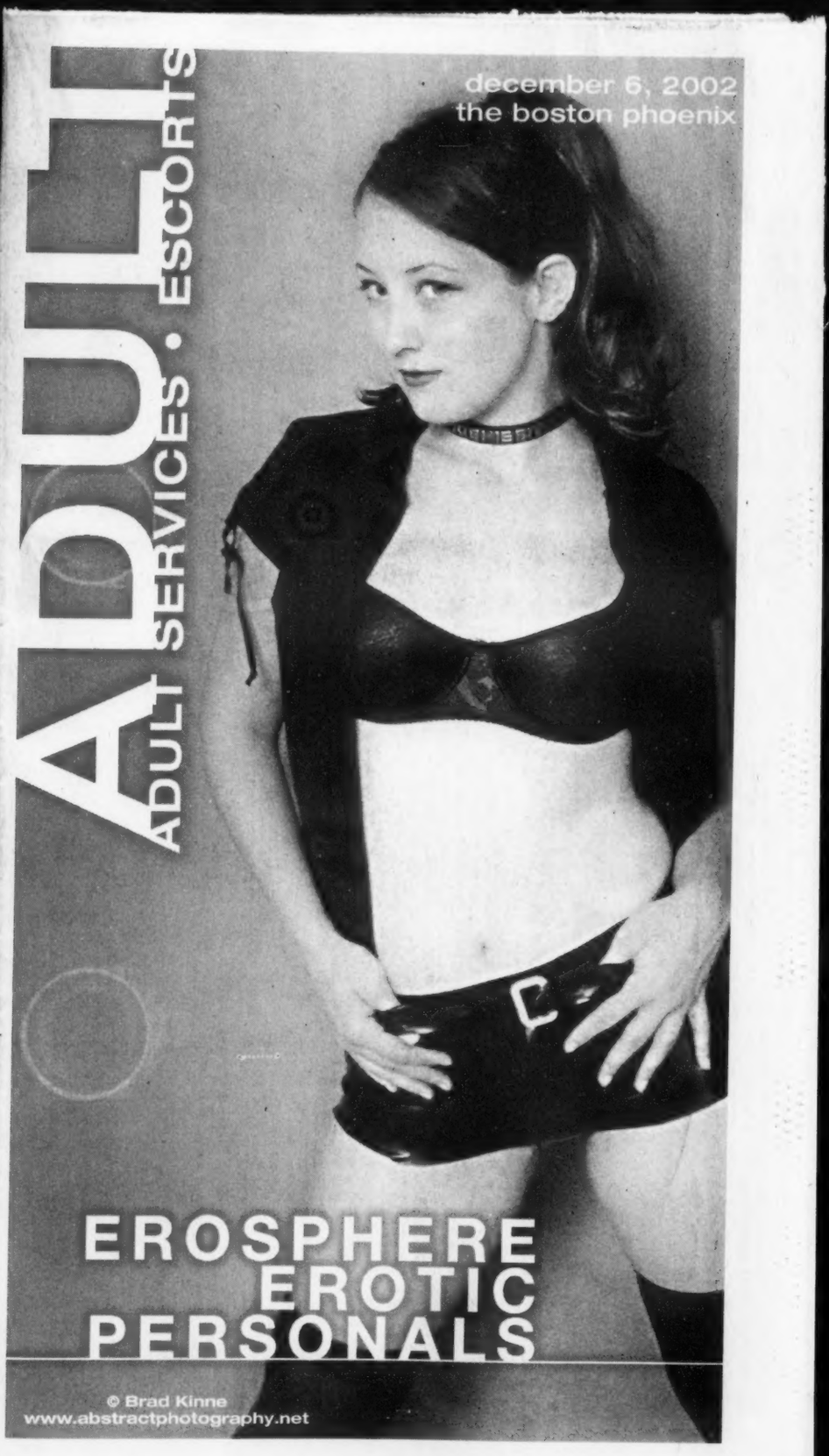
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*BI FEMALE SKS..
Attractive, adorable bi-white female, 20's with an open eye to life, and adventure..inexperienced ok. ☎8077 (exp:01/18)

44DD
Need I say more? Hedonistic, intelligent, attractive, intense SF, 5'11" 30, black/black, seeks adventurous, social, powerful male, female, or couple. I am into fetish, body worship, role playing, spanking, exhibitionism, porn, dom/sub and general kink. ☎1695 (exp 1/3)

AUTUMN AFFAIR
25 yo full figured brunette 5'7" tanned and shaved, refreshingly pretty and classy, wanting to meet mature gentleman over the age of 45 for discreet mornings and early afternoon in south eastern. ☎6495 (exp: 1/03)

AFTERNOON FUN
BBW is free days for some fun. To explore all kinds of fetish fantasy. Be open-minded, clean, and financially secure. I am a sub/dom and love to explore all kinds of things. ☎1624 (exp 01/18)

AQUATIC GODDESS
30-something SWF, Aquarius, long blonde hair, striking blue eyes, dancer's body and brains to back it up seeks handsome, intelligent, well-rounded SWM 30-40 years old, tallish, swimming companion for refreshing dips. It's gonna be a long hot summer. I know some outdoor spots, tell me yours -and let's go to the deep end. Bathing suits optional. ☎1409 (exp 01/18)

Are you hot and sexy? Young, fun couple seeking hot, sexy, outgoing bi-women between 22-34 for role playing. ☎1676 (exp 1/03)

BEACH GODDESS
Seeks sincere, possible long-term companion, I am a sweet, attractive, SWF, 30's (not into swinging) seeking like-minded SWM, 31-51, height/weight proportionate for reliable consistent seaside "parking" while others watch up close. Year round opportunity. I know just the perfect, safe spot where others watch and possibly participate. Sincere replies only. Not into smokers, piercings, tattoos and please be D/D free. ☎2141 (exp:05/13)

BLACK CAT
Naughty, sleek, female feline seeks frisky tom for back ally hijinx and nights curled up by the fire. I'm a SWF, 26, 5'6", wavy red hair, in good shape with a great sense of humor and interesting life in the arts, I'm seeking SWM, 20-35, fit fun, good attitude, into parties, perversion and playing around. Tell me how you'll rub my fur the wrong way and make me purr. ☎1408 (exp 01/18)

BORED IN THE 'BURBS
SWF, 32, 5'7, 130 lbs, blue/blonde, attractive, fun, professional with a wild side seeks SWM, 20-40, fit, good sense of humor, mentally and financially secure who wants both a relationship and a "good time." Curious about kinky stuff, and would be willing to try with the right guy... ☎1184 (exp 01/10)

BOUNDED
Spanked, tied, worshiping your beautiful mistress in submissive for training the sincere our curious. ☎1858 (exp 01/18)

BROWN BABY DOLL
SBF, 25, ex-model seeks SWM 45 + for private modeling massage, fantasy and other clean fun. ☎1940 (exp 01/10)

CHOCOLATE BI-FEMALE NEEDS TLC
Help get me through my horny days & nights. My fantasies are multiplying. Seductive 28 year old married black female needs an attractive bi-female, not curious, any race, age 25-40 to be my special friend. Non-smoker, average body appearance. Time to share, just you and I, unless. ☎1943 (exp 01/10)

COMES WITH ROPE
Exhibitionistic SWF, 45, curly dark hair, curvaceous figure, seeks smart, sweet and sometimes nasty dom that will put her through her paces. I'm a novice sub who desires a master, SW/BM, any age, good bondage skills, to take her out and make her demonstrate her love for him infront of others. Not into local dungeon scene, looking to make a binding knot with someone special. Inexperienced tops OK. ☎1410 (exp 01/18)

CRIME AND PUNISHMENT
SWF, 30, short blonde hair, good figure, stunning green eyes seeks, smart, good looking SWM, 25-40 who looks hot in uniform for a sexual crime spree with me. I'm open-minded, kink curious, and adventurous, nothing to crazy but willing to try almost anything. Let's get caught in the act. I'm safe, sane and respect others' limits, you too. ☎1412 (exp 01/18)

Cute Asian college student looking for a sugar daddy. I'm height/weight proportionate, D/D free, so should you. No head games please. ☎1692 (exp 1/03)

EXPLORATION?
Zany, playful, curvaceous SF, 33, 5'6", red/brown, seeks soft, spunky free-spirted female 20-40 to explore general kinky, sexy fun. ☎1683 (exp 1/03)

EXTREMELY GORGEOUS STATUESQUE STRAP-ON BUTCH
looking for sugar mamma or daddy for discreet safe fun. ☎2278 (exp 1/10)

FETISH BETTY BOOP
Fairy Girl submissive, 31, black hair/deep brown eyes, cute and smart and a little bratty seeks dominate, older, brilliant vampire who is for an intense relationship based in intimacy, trust and your ability to push my boundaries. ☎1694 (exp 1/03)

FOXY ASIAN FEMALE
24 years old, 5'0 ft, 100 lbs, shapely, in open relationship seeking well built, attractive males, females & couples for hot times. ☎1855 (exp 01/18)

GENEROUS GENT
Open-minded clean financially stable man sought by pretty female for unique relationship. Sincere replies only. ☎2277 (exp 1/10)

GODIVA
Enigmatic, SF, 19, 5'4, very slender, long black hair, green eyes, seeks slim, well mannered, goth/industrial SM 18-24 (height under 6 ft) for goth clubbing, parties, & visiting abandoned mental institutions. ☎1401 (exp 01/10)

Hot, voluptuous, busty, Italian, dominatrix mistress has what you need for stress relief. ☎2144 (exp: 01/10)

I'M SUGAR, DADDY
Let me pamper and sooth your every day doldrums. Lets explore caviar, champaign & fabulous adventures. Lets talk soon. ☎2137 exp:12/27

INTERESTED?
Pretty plus sized female seeks sincere mature financially secure gentleman for mutually beneficial relationship. ☎1937 (exp 1/03)

IRISH VIXEN
Adorable sexy 20 year old attached female 5'4" with a hot body and large full breasts seeks bi-female, weight proportionate, 18-45, to join me for some hot wet fun. Couples with voyeur husbands welcome. ☎1740 (exp 01/18)

LESBIAN VOYEUR SKS SHOWOFFS
Like appreciative eyes on you? Get the undivided attention and encouragement YOU deserve from a 25 y/o sexy voluptuous femme dyke. You j/o or get it on with a partner; I'll spur you on with wicked words. Be professional sincere and able to keep your hands to your own hot self! ☎1495 (exp 01/10)

LIKES TO LICK
Bi-female 39 attractive buxom beauty very femmine brown hair and eyes seeks femmine female for erotic encounters. No couples or men. ☎2041 (exp 01/18)

LIL SUBMISSIVE
Seeks master with a sweet heart, strong hand and stern but soothing voice. SWF, 37, 5'4, 125, long black hair, brown eyes, works out, enjoys the arts, hopes to make a real connection with sincere dom, any age (but prefer someone who is experienced) for my first go round in the world of BDSM. Make me the best toy you've ever had. Must be D/D free. ☎1106 (exp 01/18)

LINGERIE MODEL LOOK ALIKE
Tired of bar scenes but not looking to settle down? I am 5'9, slim, fit, long legged with dazzling smile seeking very good looking , great personality, SWM, 25-35, who has his act together, loves life, his job and a woman who knows how to handle herself. ☎1186 (exp 01/10)

Looking for a bi*curious girl..to have some fun with. I am in my 20's, intelligent, attractive and have a passion for life, fun, adventure... ☎1390 (exp: 12/27)

LOOKING FOR SOME FUN
Passionate, green-eyed female, 5'7, 130lbs, knock-out bod, seeks single hot, fun, open-minded female 20-30 for a sensual, yet casual relationship. ☎1675 (exp 1/03)

Metro-West very attractive, young looking 52 yo, w/ red hair, bl eyes, great body and attitude seeks similar woman who is curiously willing to fulfill the fantasy. Bi only, please. ☎2145 (exp: 01/18)

MISSWHIPYOU
Mistress looking for new slaves male or bifemale. Domestic duties, all kinds of servitude, discipline, bondage, financial, for right one one m/f long position. ☎1625 (exp 01/18)

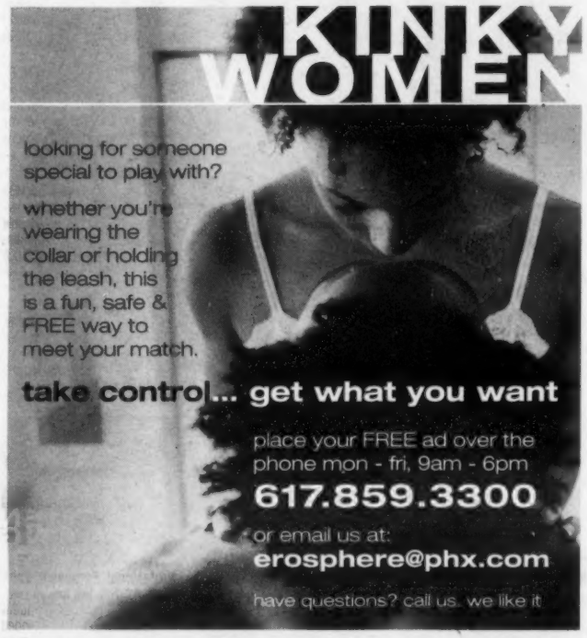
MISTRESS RULES!
You obey! Humorous, cruel gorgeous, blond, lifestyle domina accepting truly submissive PWM & bi SWF. B/D, housework, foot worship, humiliation, S/M. Safe confidential. ☎1948 (exp 01/18)

Multiracial tall fit very good looking amazon looking for financially secure males or females for pleasure. ☎2276 (exp 1/10)

OPEN...
Submissive males and females wanting serious training and open to exploring all aspects of B&D may inquire to the pretty shapely dominatrix. ☎1743 (exp 1/03)

PAGAN FRIENDLY
Sensual, spiritual, loving SF, 26, 5'4", brown/brown, seeks SF or TV/TS, 20-40 who is sensuous, playful, honest and caring for kinking fun and experimenting with role playing, sm/bd, dom/sub, body worship and modification. ☎1697 (exp 1/03)

PAIN AS PLEASURE
SWF, 34, academic by day, fun loving freak by night, into bondage, humiliation, dressing up slutty and all forms of slave training. Seeks one talented, creative, and articulate master (age and race unimportant) to put me through my paces. Please be sincere, experienced, and tell me why I should put myself in your capable hands. Sincere replies only, please. ☎1187 (exp 01/10)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PINK PIGLET
Honest, outgoing, very curvaceous SF, 30, 5'5", seeks strict, commanding man or woman, 30-40 for fetish play, spanking, dom/sub and a little SM/BD. I am turned on by tattoos, too. ☎1700 (exp 1/03)

R U 4 ME?
Mature, educated, 20 something, plus size single Black female looking to meet an older professional gentleman, preferably white. Single or married okay. I'm up for close friendship w/ many possibilities. I enjoy theatre, travel, museums, dinners and love to be spoiled. Come enjoy a whole new experience w/ me. A touch of class & elegance. ☎1942 (exp 01/10)

RENDEZVOUS
MWF, 42, tall, redhead, good figure in open marriage seeks S/D/MWM, 35-50, fit, boyishly handsome, lover of life, for discrete afternoon encounters. Looking to boost passion in my marriage by taking a paramour. If you think you have what it takes to turn me on and on and on, call me. Sincere replies only, please. ☎1107 (exp 01/18)

SEEKING MALE OR FEMALE SUBMISSIVE
Come together strict, firm exploration sought by this pretty dominant woman. ☎8721 (exp 01/03)

SUB BI LADY NEEDED
Seeking sub bi lady for erotic adventures and fun with a couple. Must be easy going and open minded and love to have fun. I am a full figure lady with a long-haired man you will enjoy!!! ☎1847 (exp 01/10)

SEEKING O
Sweet sultry, Bi Dom Female 33, beautiful and Irish, seeks sub Bi-female, 18-40 any race, for safe, sane, B&D, S&M exploration. Mild to wild all limits respected and assured, please be height weight proportionate, no single males or couples, but only a husband as a voyeur. Lets have a spanking good time. ☎1758 (exp 01/18)

SENSUOUS AND SEXY
Fun-loving, attractive, long blond hair, petite, hourglass figure seeks financially secure, kind, business executive type for mutually, beneficial relationship. Please be serious-minded, clean and discreet. ☎9635 (exp 1/03)

SEXY, SAUCY AND INSATIABLE
Foxy SBF, 50, newly divorced is eager to put a little excitment back in her life. 10 years of loveless marriage has left me ready, willing and able for some real fun. Looking for a SBPM, 50-55 who takes care of his health, still has some dreams left and is searching for the right connection. Not looking for a long term relationship, just long time in bed. Boston area. ☎1490 (exp 01/18)

SPANKY
Hot little brunette, SWF, 29, face like an angel, body that could break the devil, has been bad to the bone and needs a spanking in the worst way. Paddle, cane, switch, cat o nine, it's all good. You be a SWM, real biker or biker type (mustache and body ink a plus) 30-55, and good at old-fashioned discipline. Own fetish/leather wardrobe a plus. ☎1411 (exp 01/18)

SUB BI LADY NEEDED
Seeking sub bi lady for erotic adventures and fun with a couple. Must be easy going and open minded and love to have fun. I am a full figure lady with a long-haired man you will enjoy!!! ☎1847 (exp 01/10)

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SUGAR DADDY

SBF 25 yo, 5'2" looking for sugar daddy loves the finer things in life traveling, dancing, horse-back riding. Serious inquires only. Let have lots of fun. ☎2138 (exp 01/18)

THROUGH THE LOOKING GLASS

Sincere, sweet, cuddly SF, 19, 5'5", captivating eyes seeks thoughtful, out-going single male or female 20-30, for SM/BD, dom/sub, spanking, fetish play. Must be drug/disease free. ☎1690 (exp 1/03)

Looking for white couples ages 40's to 50's. Clean and discrete D/D free. For good times. ☎2213 (exp: 12/19)

50'S +

Mature couples single females to meet with other couples, mature, to explore exotic adventures. Bi/bi-curious a +. D/D free, discreet. Race & ethnic background not a factor. ☎2042 (exp 12/20)

ADULT PARTIES

Seeking friendly unpretentious couples, for regular parties in a relaxed casual setting in private home. ☎8258 (exp 12/13)

Asian female/white male,(she is 24 and petite and shapely, he is 29 6'0 ft well built) seeks other very attractive, in shape couples, single females or single males under 40 for intimate encounters. ☎1854 (exp 1/3)

COUPLES

and single women: Thought about swinging but not sure? Friday & Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 06/01/03)

Extremely discreet, caring gentleman, 40's, will hold the camera, help preserve the celebration of your love. ☎1618 (exp 1/3/03)

SEEKING COUPLE

SWM, 6 ft, 46, 165 lbs, brown hair/green eyes,neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp: 01/03)

Think it'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's. ☎8464 (exp 1/3/03)

BLACK GENTLEMAN

30-50 for her to massage.Tall fit, (hung a plus) We are a fit attractive professional white couple. N/S D/D free please be same. Discretion a must. ☎2225 (exp: 12/19)

ASIAN FEMALE

Profesional European White Male, 42, 5'9 170 lbs, athletic-build, intelligent & confident seeking a petite open-minded and adventurous Asian female for kinky, erotic encounters. ☎2151 (exp 1/03)

Attractive, sane, fit 35 yo male seeks adventurous woman (looks aren't important) for drinks and limited fun. Put on a tight exercise outfit and I will satisfy you like never before with the help of a body .massager. Reciprocation unnecessary. ☎2154 (exp 01/03)

BARE BOTTOM

Well-traveled, ivy-educated WM, 45, seeks mature, imaginative, mischievous lady with a penchant for erotic spankings. I fancy humor, singularity, and the edges of life. You should be proper and sane but spirited and romantic, with a willingness to share your secrets and bare your proud,pretty bottom to a trusting experienced hand. ☎8981 (exp: 12/26)

BI MALE FOR COUPLE

Attractive, friendly, fit, well endowed bi male seeks couple (man & woman) and/or dominant female for safe, hot erotic fun. ☎1609 (exp 4/7/03)

BUM LOVER

SWM, 41, ivy educated, handsome, gentle, clean, seeks women, 18-40, attractive and trim, who enjoy or would like to explore anal pleasure. ☎2345 (exp: 1/3/03)

Dom, MBM, 32, 6'4" with anal and spanking expertise ISO discreet daytime encounters with single/married females. Satisfaction guaranteed. ☎2038 (exp 1/3)

FOR WOMEN ONLY

If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome, clean-cut, disease free, intelligent, professionally educated and employed SWM (31, 5'11", 180lbs, black/ brown) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/intructions. No drugs/smokers. Greater Boston/ Metrowest. PLEASE: Serious replies only! ☎8803 (exp 05/30)

FUN TIMES

Successful, professional, attractive DWM 40's seeks playful sexy female to enjoy evenings, winter fireplaces, warm resorts and a mutually beneficial relationship. ☎2131 (exp 3/28/03)

GUYS SPANKED

by Dad, 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp 3/28/03)

I LOVE PRETTY TOES

Handsome, muscular, clean-shaven MWM, 38 yo seeking slim erotic woman 25-45 married, single or just bored. Who loves having their body worshiped from head to toe. ☎2274 (exp 12/27)

LETS GO CRAZY!!

Bi-Curious SPF, 32, 5'2, long black sexy hair, seeking intelligent, educated, professional, drug & disease free, BI-f, GF, SM, or Couples for wild, crazy, kinky times!! I prefer someone VERY submissive and accommodating who is also very oral. Let us have some fun in and out of the bedroom and also keep each other warm on all these cold nights! ☎2153 (exp 01/03)

POLICE OFFICER

6'2" black hair, brown eyes, 210 lbs w/ a good build medium complected, easygoing, w/ a good sense of humor. I am a very physical & passionate person & I am looking for somebody who also takes care of themselves and is easy going, weight proportionate to height and also a very physical & passionate person. ☎2155 (exp 1/10)

SPANKING

Passionate successful businessman, DWM, 40's seeks attractive submissive female who needs a caring master with a large heart for a mutually beneficial relationship. ☎2132 (exp 3/28/03)

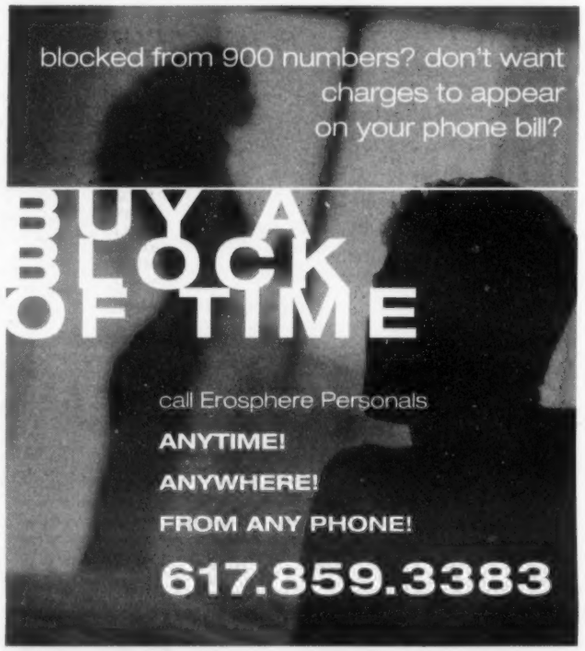
Submissive SWM, 43, very clean, discreet and obedient seeking to serve classy, dominate women, age unimportant.. ☎1507 (exp 12/27)

TIME SHARE U?

WM, 46, 5'6, 160, successful business owner seeks one sub miss. 2 hours/week. Short skirts, spankings, and pleasure. Limits respected. Poss LTR? Good deal. SE MA & N RI. ☎9787 (exp 01/10)

VERY ATTRACTIVE M

SWM, 5'8, 45 yo, in great shape, athletic, gym oriented, a very unique individual looking for a woman in great shape 20-35 yo for a discreet relationship w/ someone who likes candlelight dinners and a lot of physical pleasure. ☎2146 (exp 12/27)



Very handsome MWM, 35, 6', 190 lbs, blue eyes. I work out 4-5 x per week and have a very athletic, muscular body. Extremely bored at home and looking for a discreet, very casual affair. Must be married, pretty, slim, and in great shape. I prefer older women, orally gifted a big plus!! Please no couples, just looking for a very hot woman in the same position I'm in! ☎1304 (exp 1/03)

WHATEVER YOU WANT

SWM, 23, DD free, fit and great looking wants 18-50 year old women for satisfaction guaranteed, wild and crazy physical encounters, respect and discretion. ☎2152 (exp 01/03)

EROTIC FANTASY'S

Good looking, professional, WM, 45 y/o, very well endowed, very clean and discrete, d/d free non smoker. Looking for fit and attractive females, bifemales, couples to fulfill each others fantasy's. ☎2076 (exp: 12/26)

MWM, 38, attractive business man seeks single or married female 30-45.Good figure for discreet daytime encounters. D/D free. Lets talk. ☎2212 (exp: 12/19)

MWM,40's D/D free, straight but curious, squeaky clean, discreet, First timer, Seeks same for mutual J.O. ☎2215 (exp: 12/26)

Prof.married male sks female someone's mom or wife for romper room activity on Route 6 no strings. Just fantasy needs being fulfilled. Please call. ☎2081 (exp: 12/22)

Sexy buxom long legged TV, hung thick, seeks B,W,M,F,TV's into lingerie, kissing and hugging. Photo's and video allowed. Have place in N Providence. ☎9691 (exp: 12/19)

A HELPING HAND

Have beers, watch XXX videos, while an attractive WM strokes you for pleasure. Worcester ☎1734 (exp:12/27)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090 (exp: 1/10/03)

HANDSOME OLDER MAN TO GUIDE AND CARE FOR YOU

Athletic intelligent unhappily married 47 YO seeks young ladies who have thought about having a special friend in their lives. Guidance, affection, and discipline if necessary. ☎2275 (exp 01/03)

K/9 PASSION

SWM, 47, 6', 165 lbs seeking active female w/taboo secrets. Share your fantasies w/a discreet male. ☎9949 (exp 01/03)

Sit Back! Married BIWM, 40, 5'6", 170 seeks men who want to be orally serviced. I'm attractive, safe, sane, need to be discrete. ☎2149 (exp 1/3/03)

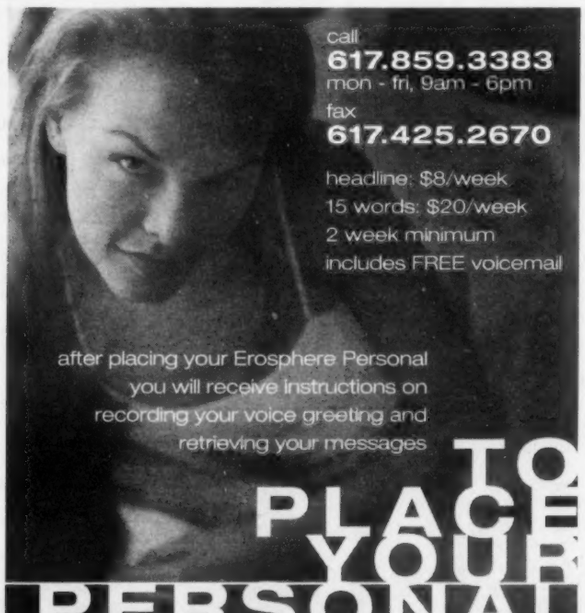
SPANKER

available anytime. Light to heavy. Serious calls only. ☎2273 (12/20)

SWM 55, seeks F/M or couples to service. I'm very oral & submissive. Can travel, have van for rendezvous. Must be very clean and discreet. ☎9783 (exp 1/03)

DAD SEEKS SON

Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682 (exp: 01/02/03)



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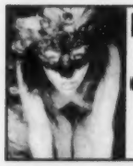

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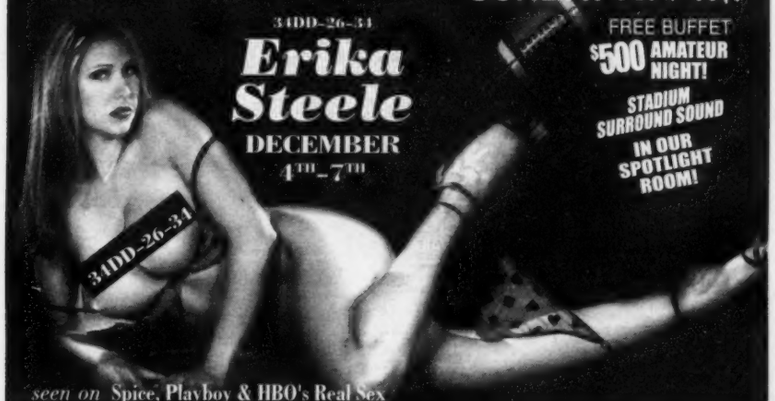

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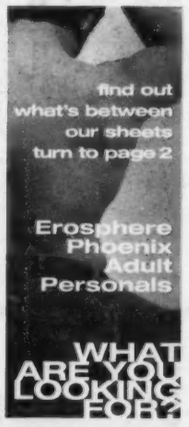

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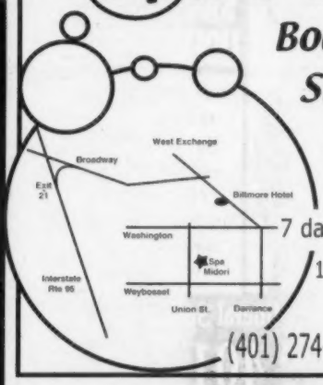

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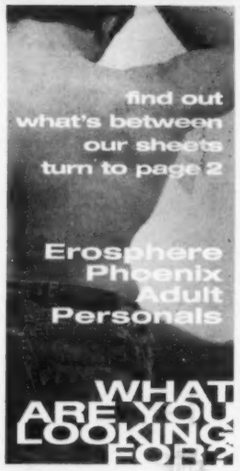

Adult Section Holiday Deadlines

Issue:	12/6/02
Deadline:	12/2/02 by noon
Issue:	12/20/02
Deadline:	12/12/02 by noon
Issue:	12/27/02
Deadline:	12/19/02 by noon
Issue:	1/3/03
Deadline:	12/26/02 by noon

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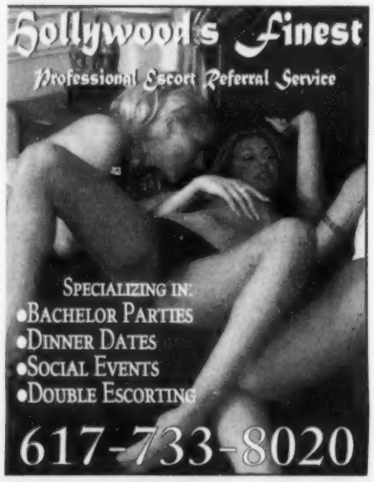

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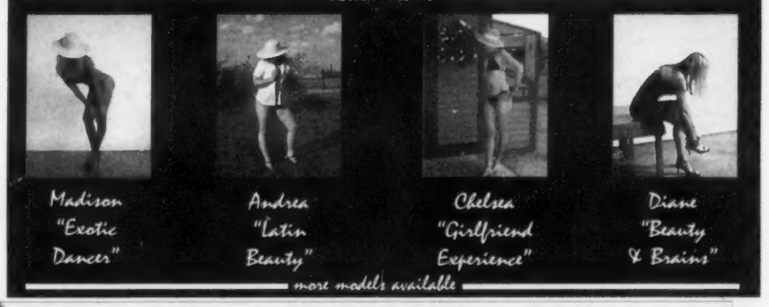

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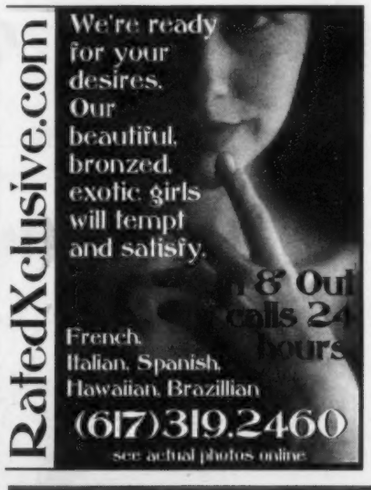
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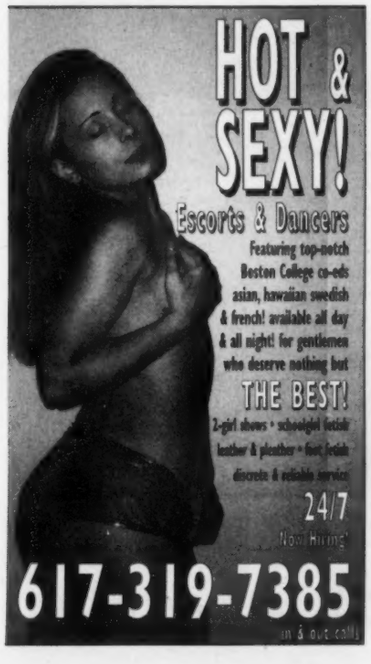
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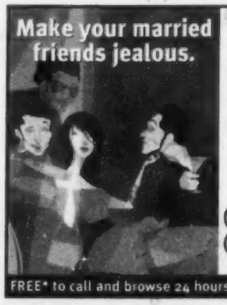
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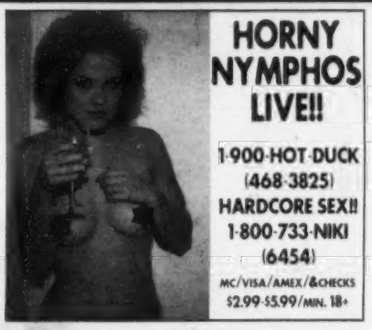

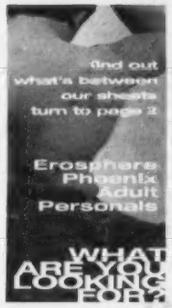

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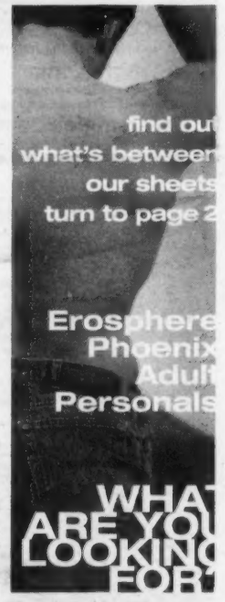

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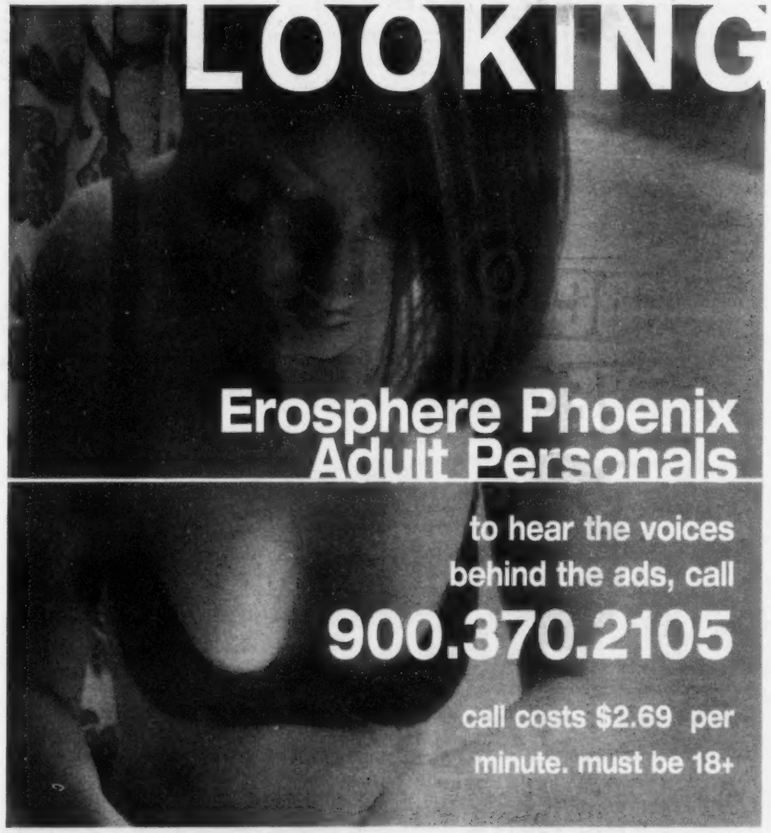

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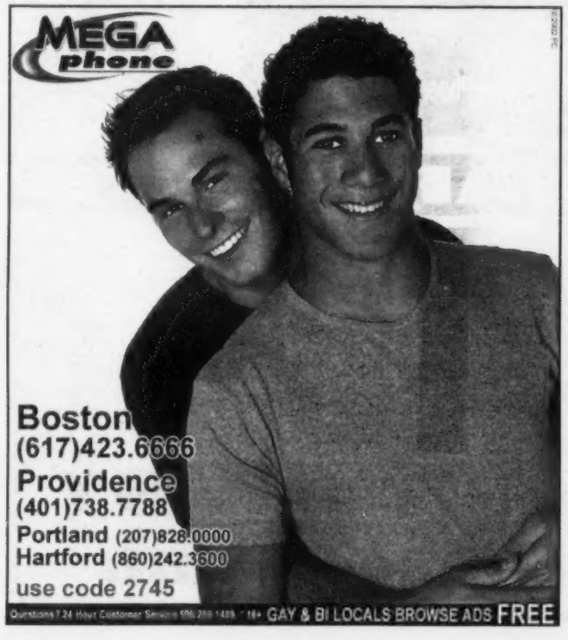

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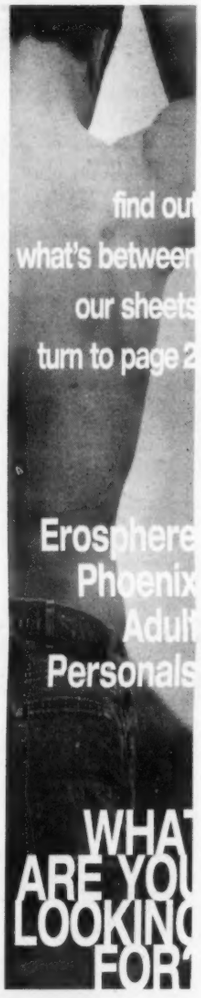

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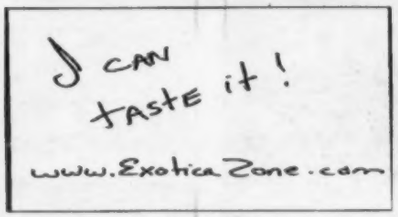

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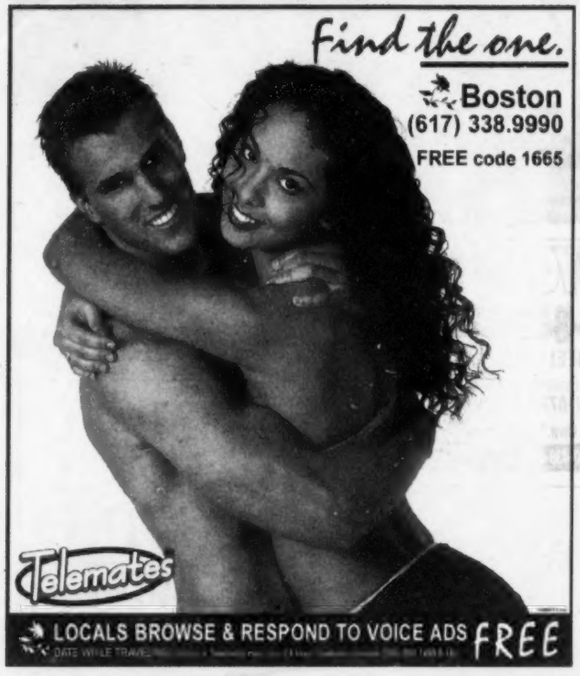

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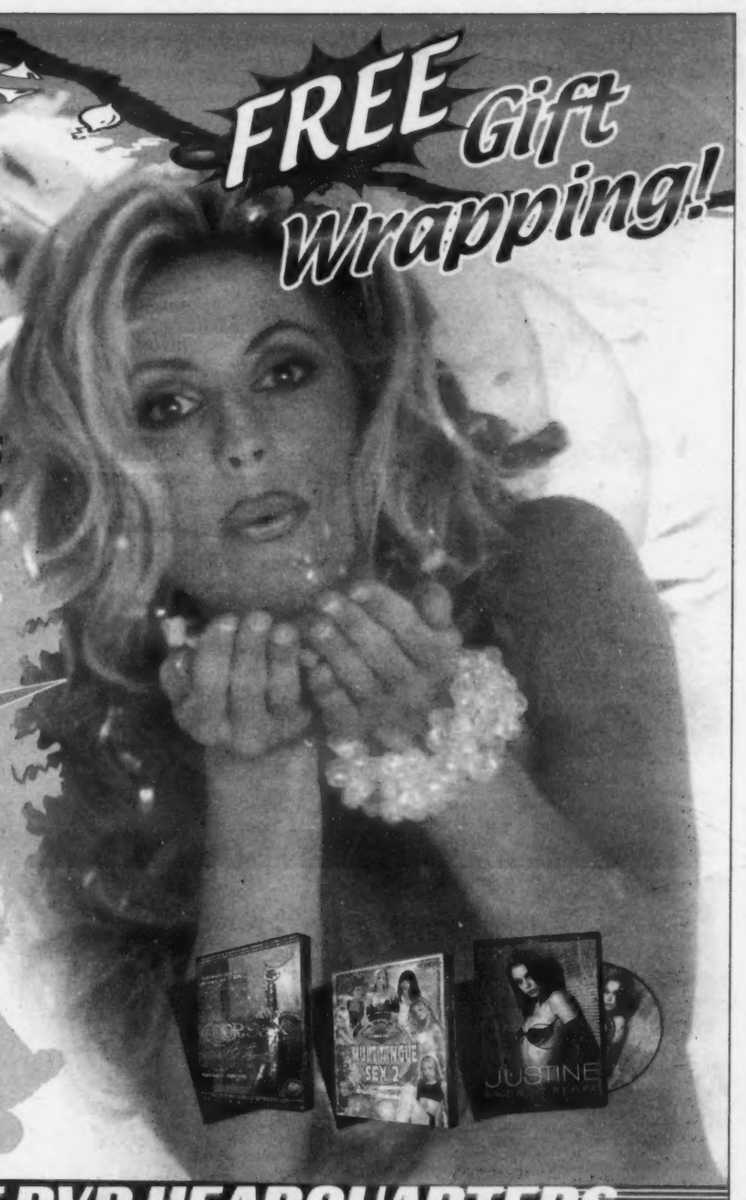

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2318 Post Road-Rt.1 *Video Rentals*

N. KINGSTOWN, RI
6774 Post Road-Rt. 1 *Preview Booths, Video Rentals*

PROVIDENCE, RI
1954 Westminster St.-Olneyville *Preview Booths*

PROVIDENCE, RI
262 Charles St. *Preview Booths*

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EAST PROVIDENCE, RI
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BRISTOL, CT
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